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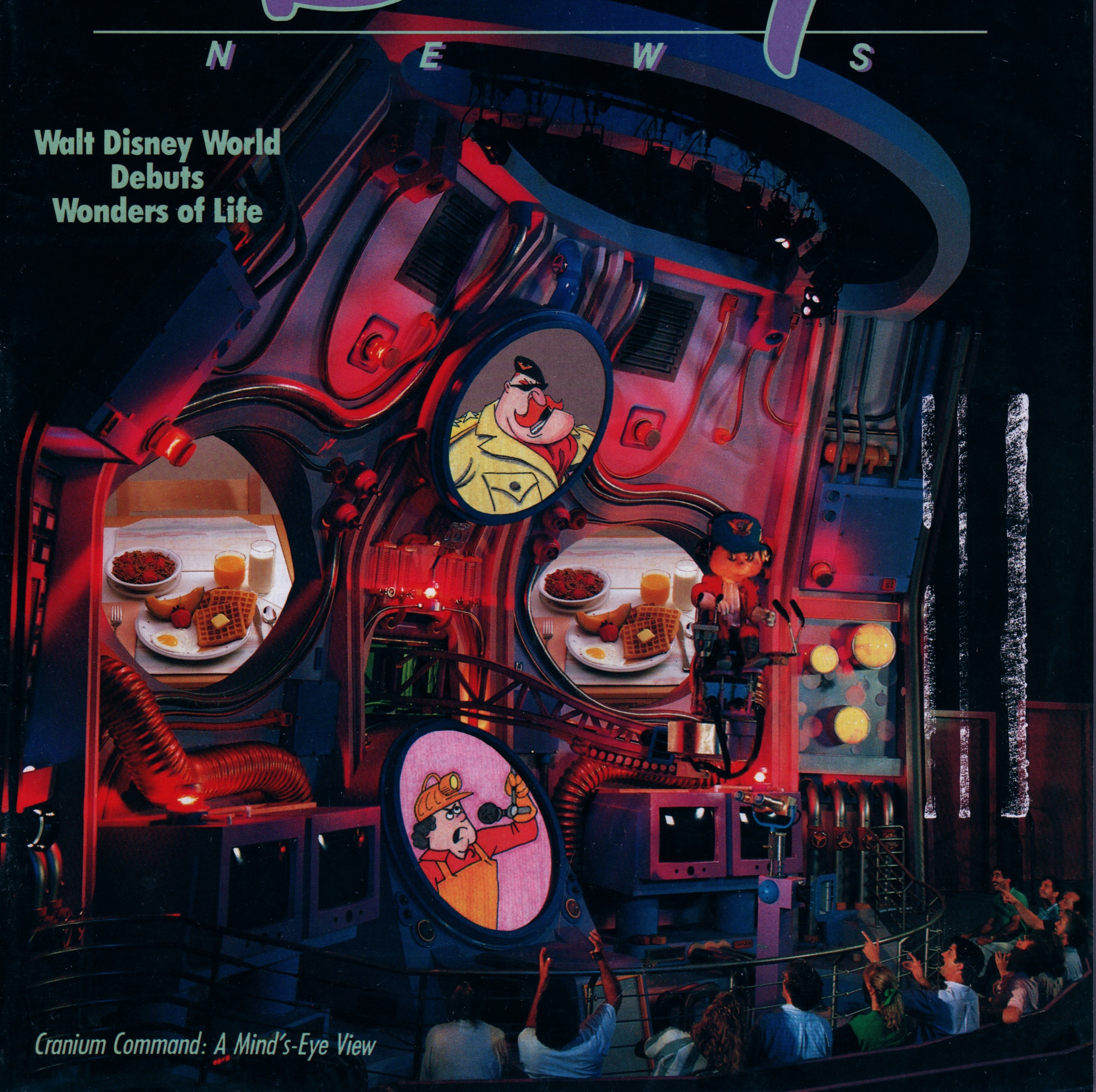

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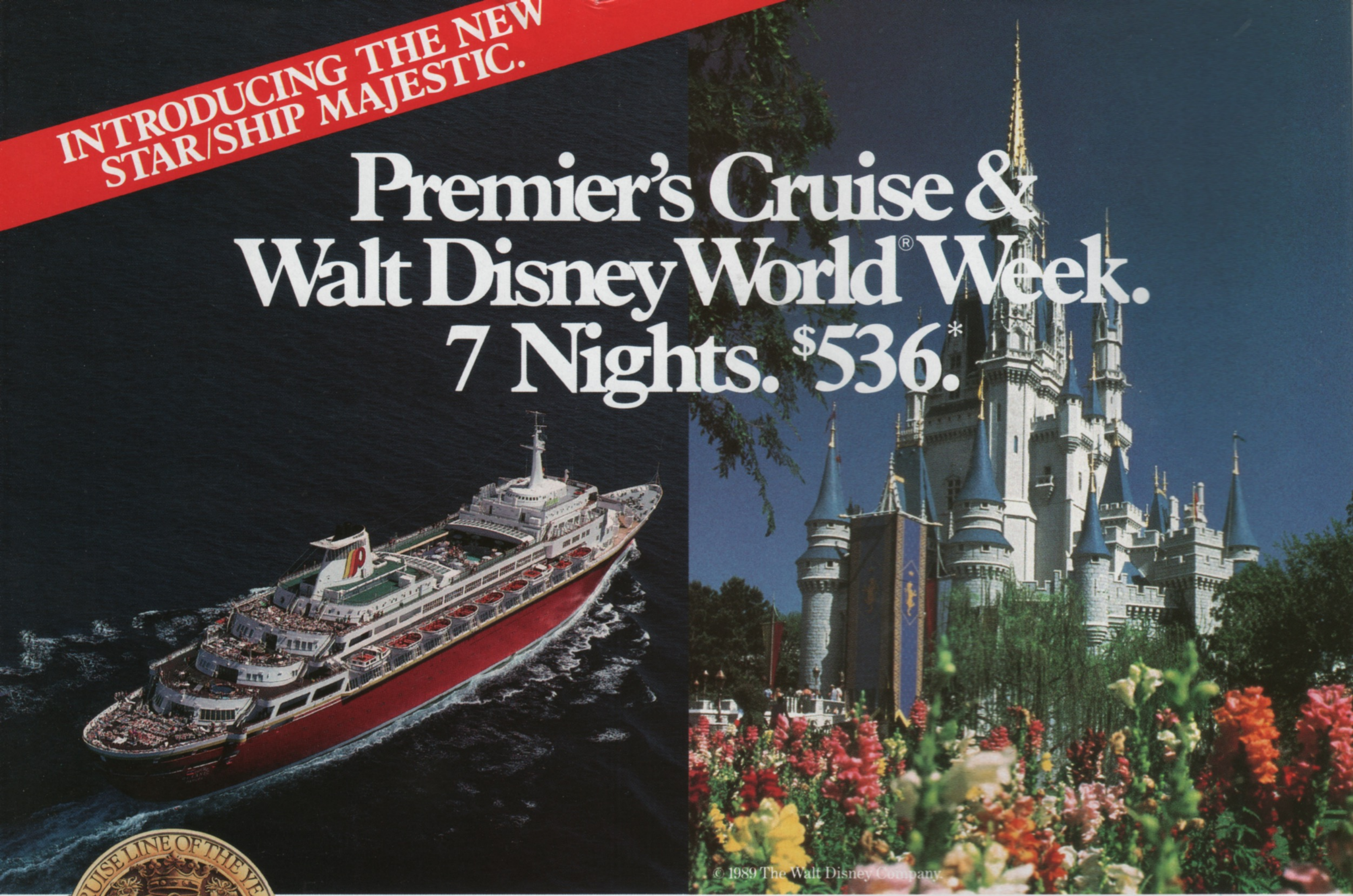
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Ritz
APARTMENTS
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Wonders of Life will make you "Goofy" about health!

Amateurs on stage with Mickey

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EDITOR'S NOTES

Fall brings yet another premiere at Walt Disney World. This time it's a spectacular new pavilion in Future World at EPCOT Center dedicated to life and health. *Andrew Gordon* talked to the Imagineers behind Wonders of Life and gives us a full report in **'Ear's to Your Health.**

All the Disney Theme Parks are known for their wonderful entertainment—parades, bands, stage shows, singers and dancers. But did you know that not all that talent is professional? Through a unique program, each Park gives amateur talent a chance to shine before the Disney audience—from high school marching bands to senior citizen choral and dance groups. *Joe Burns* interviewed participants and organizers at both Disneyland in California and Walt Disney World in Florida to put the spotlight on Disney's **Magic Music Days.**

In researching "Nutt House," a new sitcom from Touchstone Television debuting this fall, we were privileged to talk to its stars—Cloris Leachman and Harvey Korman. Cloris gives an amazing, positively dizzying interview, full of enthusiasm for her art, her co-workers and life itself; Harvey is every bit as delightful in "real life" as he is on camera. Tune in to *Angela Rocco DeCarlo's* insightful profile on these two remarkable actors to find out why **Sometimes You Feel Like a Nutt.**

Hey there, hi there, ho there . . . you're as welcome as can be—at the new Mickey Mouse Club. Not only is there an exciting show with today's Mouseketeers on The Disney Channel, but you, too, can become a member. Check it out in **Who's the Leader of the Club?**

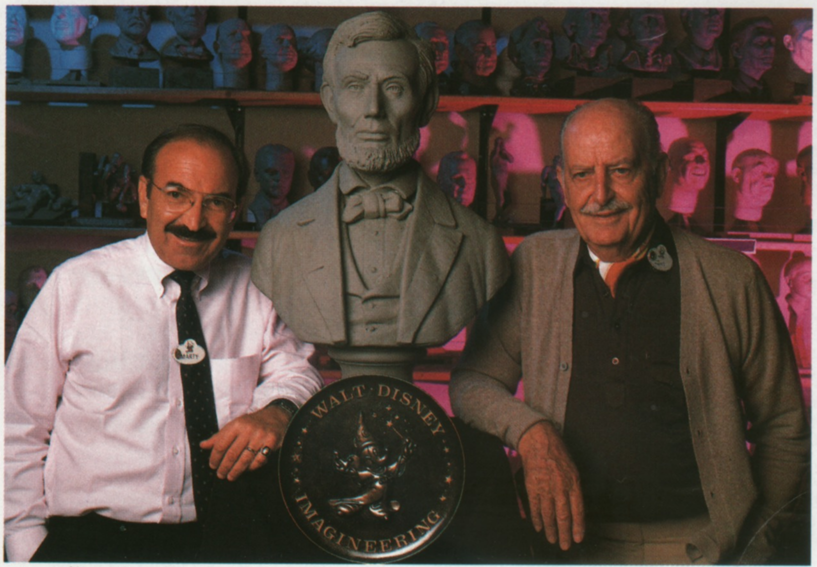
So, **What Are You Going to Do Next?** It's a phrase people have come to identify with going to Disneyland or Walt Disney World (depending on which side of the country you live in). Why? Because it's the most innovative commercial airing on TV today. *Libby Slate* went behind the scenes and found out that what appears to be a very simple shoot actually requires hours of thought and preparation, not to mention a bit of luck as well.

Twenty-five years ago Walt Disney plunged his Imagineers into a project that set Disney outdoor entertainment on a course to the future, a course we're still traveling today. The project was the 1964-65 New York World's Fair. Marty Sklar, President of Walt Disney Imagineering (WDI), and John Hench, Senior Vice President, WDI, were **With Walt at the World's Fair,** and shared with us their memories of that hectic, exciting time with all its near-disasters and ultimate triumphs.

Walt Disney World has one more entry for us this issue. Last summer **Pleasure Island** opened there so, at last, we've got some dazzling scenes for you from this electric, eclectic entertainment extravaganza.

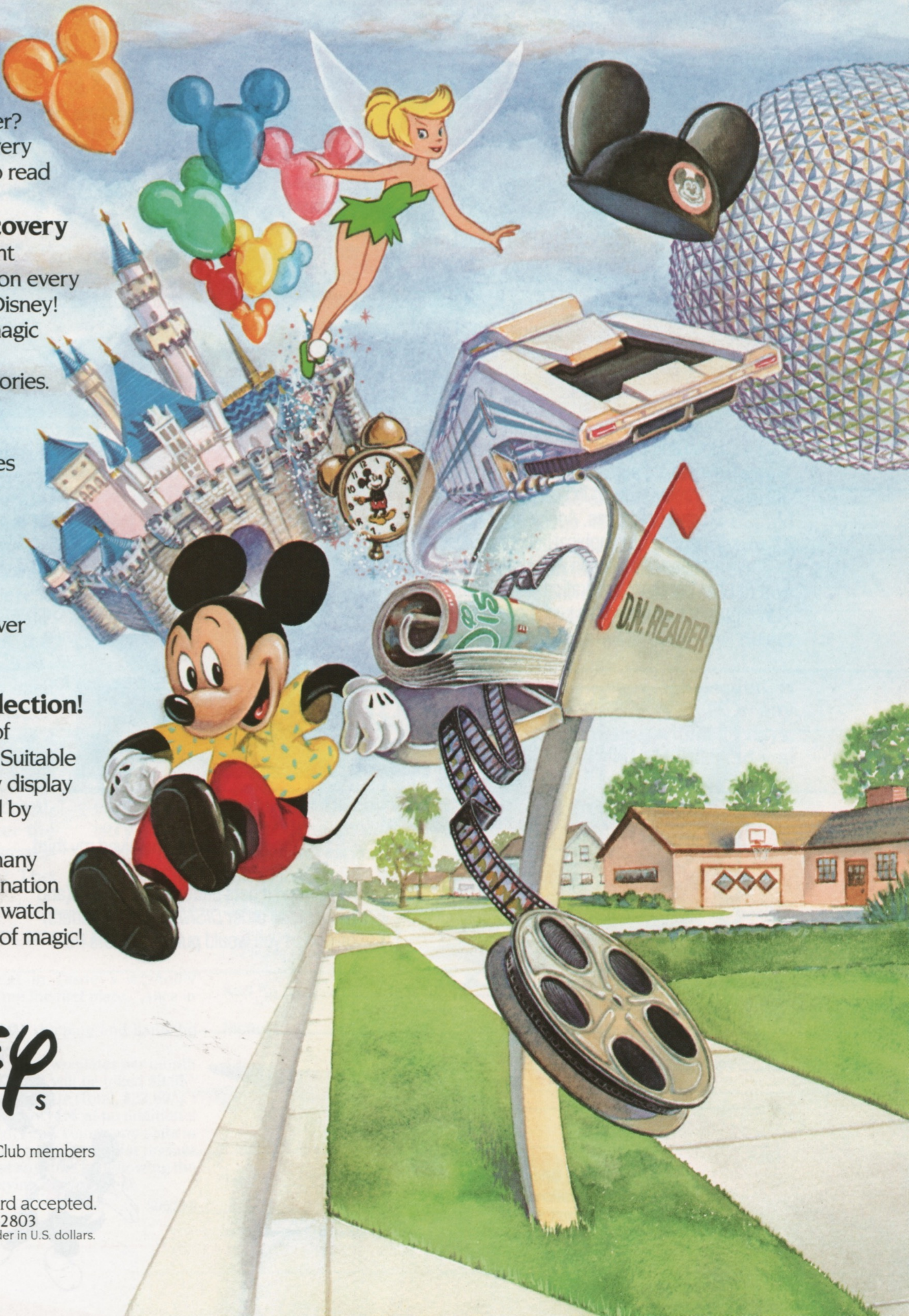
Of course, we've also got **Recess** with some tips that might make this Halloween nothing short of stunning; **Remembering Walt** from a pixie's perspective; and news from the Theme Parks and the Studio.

So, relax and fall into a good old-fashioned read—it's on us!



Marty Sklar and John Hench recall the dawning of a new Disney age at the 1964-65 New York World's Fair.

Disney News Puts The Magic In Your Mailbox



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TO THE Editor

Setting the Record Straight

The mystery of The Disneyland Hotel-Erector Set connection has been solved! There is none. According to Joe Aguirre, writer of the article:

"Wrather had no connection at all to the Erector Set; the resemblance of the Hotel Monorail Station's girders to Erector Set pieces is purely coincidental. We tracked down the original architect for the Hotel and Station and he confirmed that the girders are purely functional structural members with no intended resemblance to Erector Set pieces. Additionally, none of Wrather's biographical information included mention of affiliation with the product, and the Wrather Corporation office in Los Angeles knew of no such connection."

Another rumor laid to rest.

Disneyland Hotel

I just received my first issue of *DISNEY NEWS* and enjoy it very much. I have one question I hope you can answer (about) "Fantasia." Is this movie going to be re-released? The last time I saw it was back in the '60s. Will it ever be put on video? I know so many people that have never seen this film, and it's a shame that they are missing out on such a great film.

Mary S. Bailey
Norwalk, CT

Believe it or not, "Fantasia" has been re-released a number of times since the '60s. The latest was in 1984. However, you (and many other "Fantasia" fans) will be happy to know that this animated classic will be coming to theatres again next year—in honor of its 50th anniversary. So be sure to watch for it! As for video, while there is always the possibility, "Fantasia" is currently being held in reserve strictly for theatrical release.

I just received my third issue of *DISNEY NEWS* and it gets better every issue. I (and probably all other *DISNEY NEWS* readers) only wish you would publish it more frequently. Either way, it's well worth waiting for. I have several questions for you:

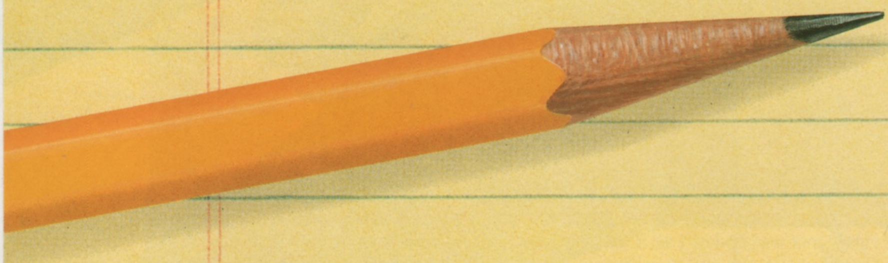
1. Where can I get a copy of Randy Bright's *Disneyland: Inside Story*?
2. Why is there no *Matterhorn* at Walt Disney World?
3. When will *Splash Mountain* and Pan Galactic Pizza Port be added to Walt Disney World?

Jose Gonzalez
Miami, FL

You really did have a few questions, didn't you? Well, here goes:

1. Randy Bright's book, Disneyland: Inside Story, *is available in most major bookstores. Of course, it is also carried in the Emporium, both at Disneyland in California and the Magic Kingdom at Walt Disney World, the bookstore at Disney Village Marketplace, and in all Disney Stores.*

2. & 3. These two questions really have basically the same answer, so I've put them together. Right now the Matterhorn *and* Splash Mountain *can be enjoyed only at Disneyland, and Pan Galactic Pizza Port at Tokyo Disneyland. But, as you probably well know, often our popular attractions are re-created at the sister Parks. For example,* Big Thunder Mountain Railroad *debuted first at Disneyland, then appeared at the Magic Kingdom in Walt Disney World. Tokyo Disneyland also acquired the attraction, and soon it will be featured at Euro Disneyland. So, keep your eyes open. You never know what's going to turn up where.*



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'Ears to Your Health!

Introducing "Wonders of Life"

By Andrew Gordon

Leave it to Goofy to come up with the perfect way to start construction on the largest permanent health fair complex ever imagined. For a groundbreaking ceremony this big, a mere shovel wouldn't do — so Goofy used a few sticks of dynamite to start things off with a bang!

In January, 1988, a blast of smoke and balloons marked the start of construction on the new Wonders of Life pavilion. The newest Future World pavilion at EPCOT Center at Walt Disney World Resort in Florida, Wonders of Life is the brainchild of a team of Walt Disney Imagineers, a select group of medical advisors, and the very active sponsorship of Metropolitan Life Insurance Company. This captivating new complex opens to the world in October, 1989.

"Wonders of Life is designed to give everyone a greater appreciation of the marvelous capabilities of the human body," explains Disney Imagineer and Show Producer Barry Braverman. "Our goal is to have guests walk out of the pavilion with the understanding that it's their own day-to-day lifestyle decisions which have the most profound effect on how well and how long their 'living machines' operate, and that talking about healthy living *can* be *fun*!"

As Marty Sklar, President of Walt Disney Imagineering, explains it, "Disney has the expertise in moving people through entertainment experiences based on fantasy, adventure and facts." Metropolitan Life balanced Disney's creative team with its own expertise in the health care field, having supported and initiated public health education efforts for more than 100 years.

The Right Idea at the Wrong Time

The concepts behind Wonders of Life have a long history at Imagineering. According to Marty Sklar, "It was Disney's original intent to have a life/health-themed pavilion for the opening of EPCOT Center in 1982. We had done conceptual designs as early as 1977 on such a pavilion."

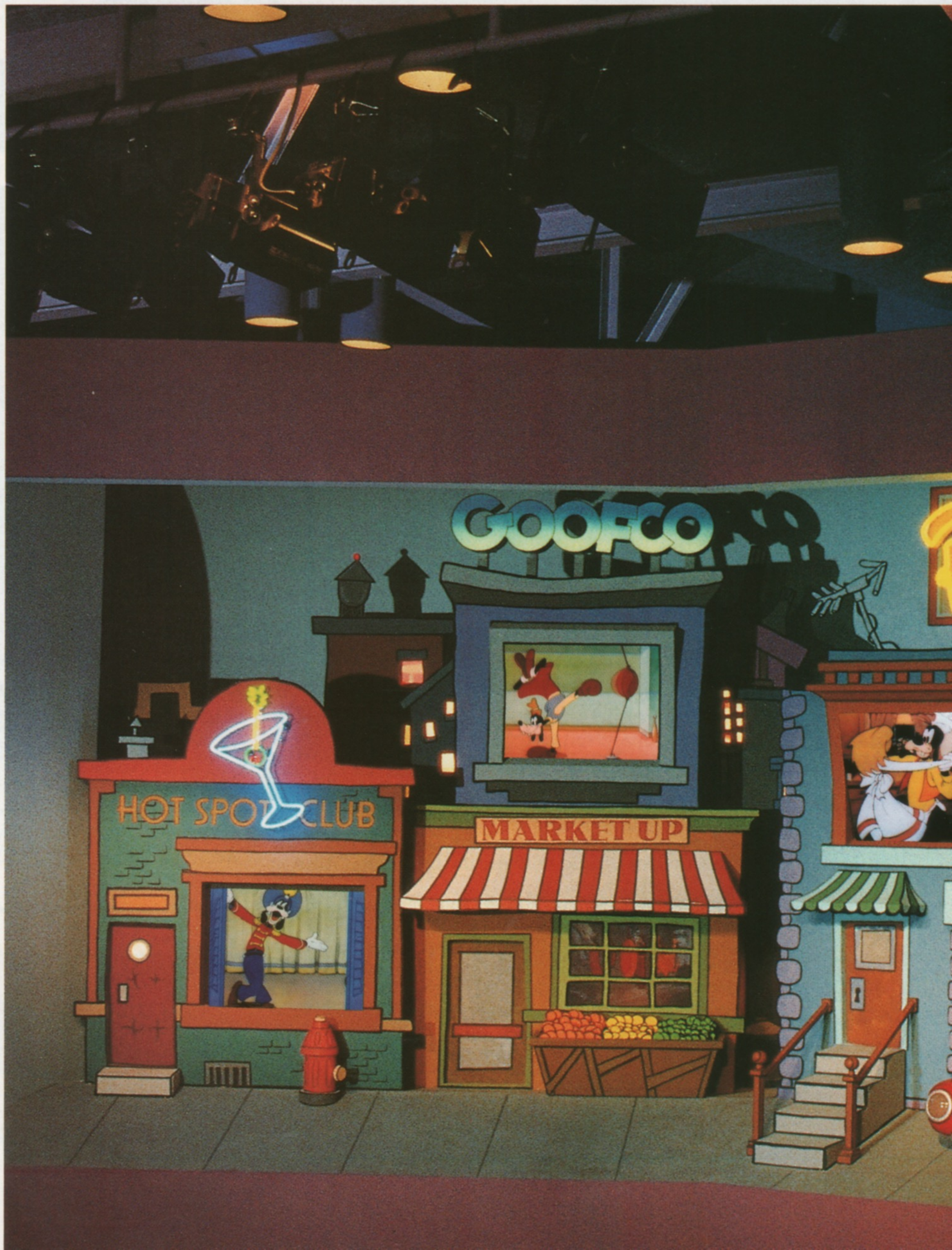
But the life/health idea was moved to the back burner when the show planners realized that the technology then available wouldn't do justice to an attraction as important as this.

Recalls Barry Braverman, "From day one, we've always wanted to take our guests on a journey inside the human body. We worked on that idea for many years. We looked at it as a roller coaster, and as an omnimover ride (the system used at the *Haunted Mansion*). We designed and built full-scale sets, including a 20-foot tall animated human lung. We hired a staff of medical artists, illustrators, and model builders, who interpreted various parts of the body. We kept experimenting."

After EPCOT Center made its debut, the dream of a life/health pavilion lived on, waiting until the right technology came along that could make its centerpiece attraction a reality.

The Right Stuff

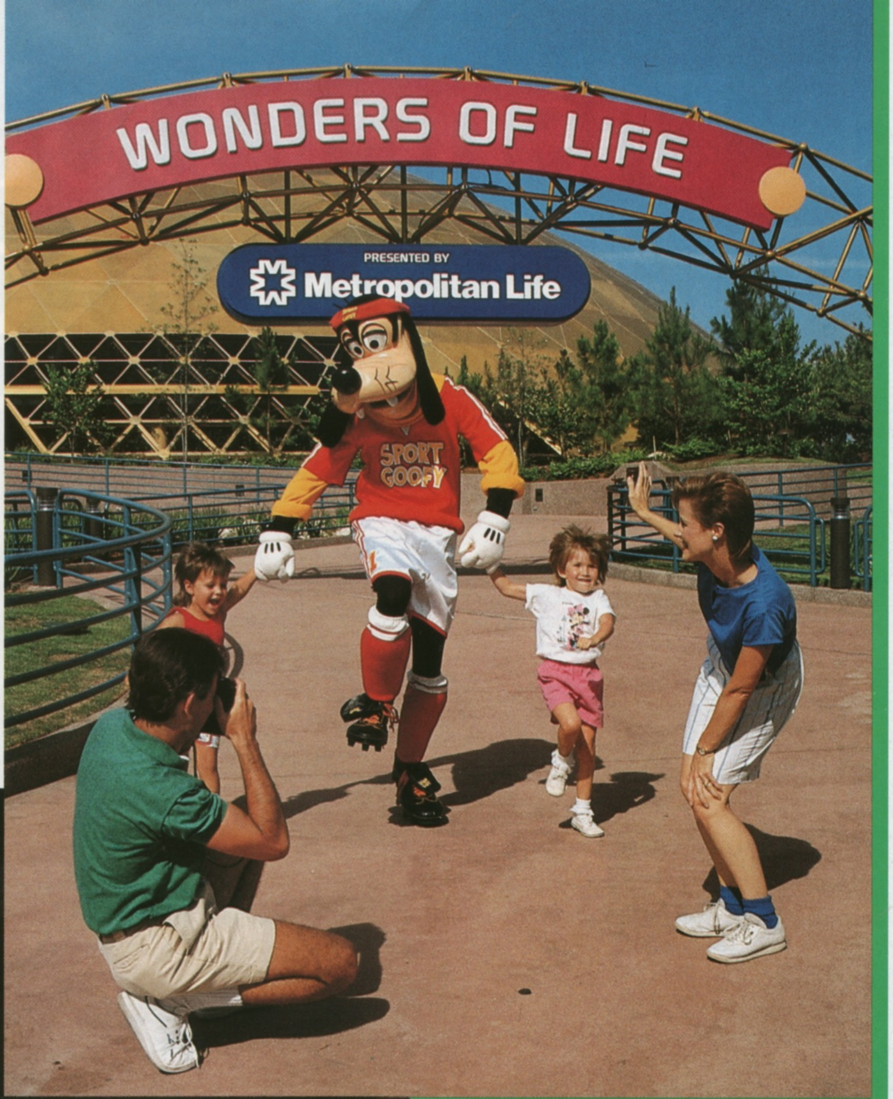
As the Imagineers moved on to other projects, Disney's new management team of Michael Eisner (Chief Executive Officer and Chairman of the Board) and Frank Wells (President and Chief Oper-



ating Officer) came aboard, bringing with them a new round of enthusiasm for the project. The life/health pavilion, still unnamed, found itself on the front burner again. And things began to heat up quickly!

At the same time, a brand new attraction was about to be unveiled at Disneyland in California. Combining incredible theater and film effects with the same flight simulator technology used to train airline pilots, *Star Tours* was an instant success, and the life/health team had the solution to their problems of how to get guests *inside* the human body.

Looking back, Barry Braverman feels it was fortunate that development of this pavilion was put off for so long. "I think what we've got now is so much more intriguing and exciting than anything we'd ever envisioned earlier," he says. "The theater simulator enables us to combine the magic of a filmmaker's vision of the human body with the physical thrill of a roller coaster."



Sport Goofy, with his dedication to fitness, is the natural spokesperson for the new Wonders of Life pavilion at EPCOT Center.

About the time the *Star Tours* technology came into the picture, so did Metropolitan Life Insurance Company. It so happened that the theme of the new pavilion mirrored MetLife's philosophy: the celebration of fitness, wellness, and the joy of being alive.

With the new simulator technology as a major centerpiece, the Disney team presented the entire concept to MetLife. The presentation was a success, and a cooperative cornerstone was quickly set in place.

When the project was announced, John Creedon, President and Chief Executive Officer of MetLife, noted that Wonders of Life would "continue the MetLife tradition of educating the public about good health and healthy lifestyles. Through

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Show Producer Barry Braverman stresses that at Wonders of Life, talking about healthy living can be fun!

Dom Prezzano, Metropolitan Life Vice President, adds, "We're not going to preach healthy living in Wonders of Life. We're going to educate and inform EPCOT Center guests about healthy lifestyles while they're on vacation, relaxed and receptive to our message."

Wonders of Life was carefully designed to provide factual information under the cloak of adventure, intrigue, and fun. To ensure authenticity, Disney relied on a carefully chosen board of medical advisors from academia and the health care industry who could help the show writers and designers avoid factual errors in show content.

"These health industry professionals told us what the hot areas of medical research are, suggested ideas on what to include in the pavilion, and, more importantly, what to avoid," says Marty Sklar.

Under the Dome

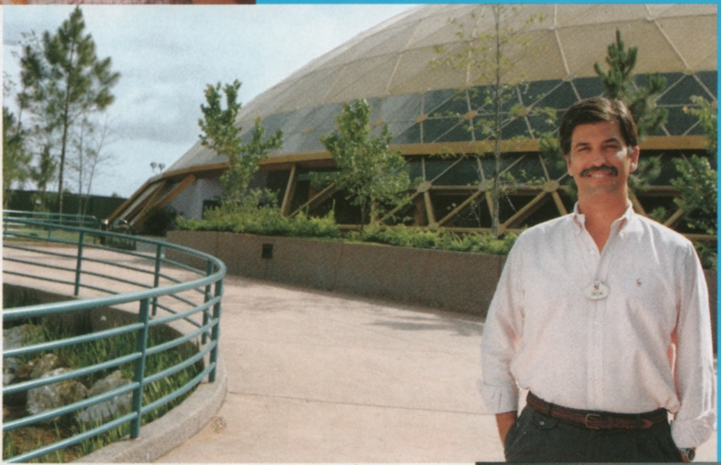
Guests at EPCOT Center will find Wonders of Life nestled between Horizons and Universe of Energy in Future World. The first landmark to catch the eye is the "Tower of Life," a 75-foot-tall sculpture based on the intricate double helix structure of a human DNA molecule. Rising from a reflecting pool in a garden entryway, the sculpture is, according to Imagineering Executive Vice President Mickey Steinberg, "in the tradition of innovation EPCOT is famous for." Designed with the aid of a computer, the steel-and-carbon tower is "a real show-stopper," says Steinberg. "It's a testament to the combination of disciplines that is Imagineering. We've taken biochemistry — our knowledge of DNA — and turned it into a three-dimensional reality — a wonderful work of art that provides an apt introduction to the Wonders of Life."

Beyond the entry gardens lies the dramatic geodesic dome that houses the pavilion. Clad in gold anodized aluminum, the structure is "simple, yet beautiful — and went up in only about six weeks," says Senior Project Manager Jack Blitch. "The dome was an efficient design. It also gave us what we wanted in the pavilion — unobstructed space to fill with exciting attractions. We have no columns or interior support, although the pavilion is 250 feet in diameter and 65 feet high. That instantly creates an atmosphere of wide-open possibilities for the Fitness Fairgrounds."

Inside the dome the wonders come to life.

Body Wars

Many Disneyland guests fondly recall *Adventure Thru Inner Space*, an attraction at Disneyland in the late 1970s, which took miniaturized voyagers on a journey through a snowflake. *Body Wars* will also drastically reduce the size of its guests, but other than that the two attractions have little in common. Unlike the relatively simple omnimover system used in



The geodesic dome housing Wonders of Life is praised by Project Manager Jack Blitch because "it gave us unobstructed space to fill with exciting attractions."

Disney's entertainment magic, our pavilion will continue to do that through the 21st century." And as Michael Eisner noted, "MetLife wants to tell the same story we want to tell."

A Ton of Fun, No Guilt

Before any construction had even begun, Disney and MetLife had established a philosophy about the presentations in Wonders of Life. It was decided that all the show messages would be upbeat, positive, and personal stories about how each of us in our own everyday lives can enhance our health and quality of life.

Jim McCaskill, who served as Project Assistant for the MetLife team during construction of Wonders of Life, is now "in residence" there as Director of External Relations for MetLife at EPCOT Center.

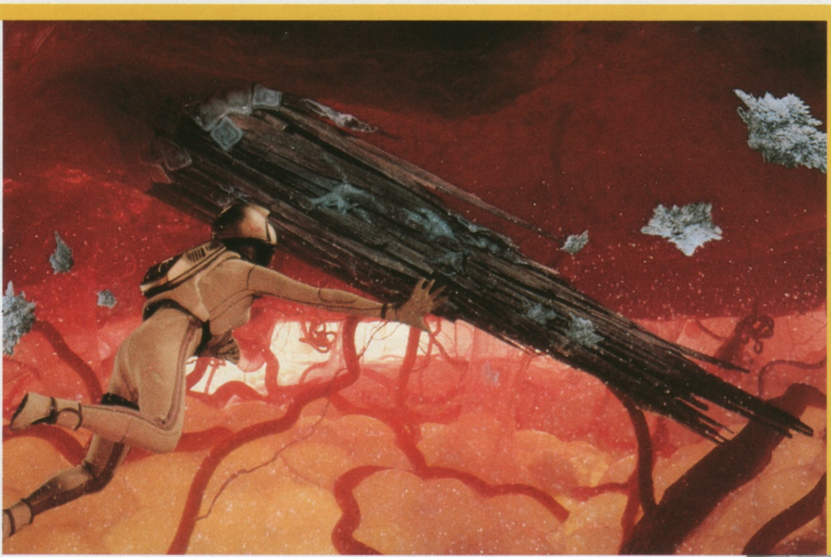
Adventure Thru Inner Space, the flight simulator technology of *Body Wars* creates a vivid and realistic journey.

"You feel the wind buffeting you in the lungs, and you're carried along in the bloodstream," explains Scott Hennesy, Imagineering's Show Producer for *Body Wars*. "The movement, combined with fantastic visuals, makes you lose your skepticism. You can fully experience the thrill of being inside the body."

Adventurous guests will enter the labs of Miniaturized Exploration Technologies, a fictional 21st century company exploring the realm inside the human body. They board a sleek LGS 250 Body Probe Vehicle, which is magically miniaturized to the size of a single human cell, then beamed inside the body of a human volunteer. The mission: rendezvous with a research scientist who is inside, studying the immune system.

But not all goes as planned. The research scientist is swept away into the swift current of a capillary, and the Body Probe jets swiftly to the rescue, coursing through arteries, billowing through the lungs, swirling into the pounding heart.

Body Wars is a thrilling, white-knuckle anatomical tour that leaves even the most intrepid adventurers weak-kneed — and with a new appreciation of the human body.



You're traveling in your Body Probe when you rendezvous with a research scientist conducting tests. In just moments she will be swept away in the strong current of a capillary. You take chase. You've started — Body Wars.

Cranium Command

A light-hearted crew presents the basics of stress management in another of the pavilion's attractions, *Cranium Command*.

In the *Cranium Command* Control Center, Buzzy, an *Audio-Animatronics* cranium commando, is earning his stripes. His mission is to manage his crew of body parts, taking his passengers on some basic "braining" exercises inside the mind of a 12-year-old boy.

As the lights dim in the 200-seat theater, guests find themselves inside an "inner-head flight school." At the center, running the cortex controls, sits Buzzy. Two eye-shaped viewports give him — and the audience — the 12-year-old's view of the outside world — and one day in his adventurous young life. It's an enlightening look at the effects our thoughts have on how our bodies function.

"The Making of Me"

Both Michael Eisner and MetLife President and Chief Executive Officer John Creedon felt that Wonders of Life would be incomplete without addressing the wonder of birth.

This belief led to the development of "The Making of Me," a unique personal story of a married couple experiencing the pregnancy and delivery of their first child.

The story is told through the eyes of an adult who travels back in time to explore how his parents met and how he came into being. The film's sensitive portrayal includes spectacular *in utero* footage of a developing fetus by famed Swedish micro-photographer Lennart Nilsson and an intense delivery room scene where first-time parents go through the real emotions of having a child.

The Fitness Fairground

Most of the space in the dome is devoted to a collection of hands-on exhibits, shows and demonstrations.

"If Goofy can turn his unhealthy lifestyle around, anyone can," reasons Chick Russell. He's the Imagineer producing "Goofy About Health" in which Disney's chaotic character cavorts across seven screens in a cartoon city street, wreaking havoc on his health. Gawrsh — will he clean up his act?

Elsewhere in the Fairgrounds, live theater aficionados will want to catch the "Anacomical Players" who perform ongoing improvisational skits dealing with healthy and not-so-healthy lifestyles. Guests have an opportunity to explore the latest medical research in "Frontiers of Medicine," an ever-changing exhibit area that highlights recent advances in health science.

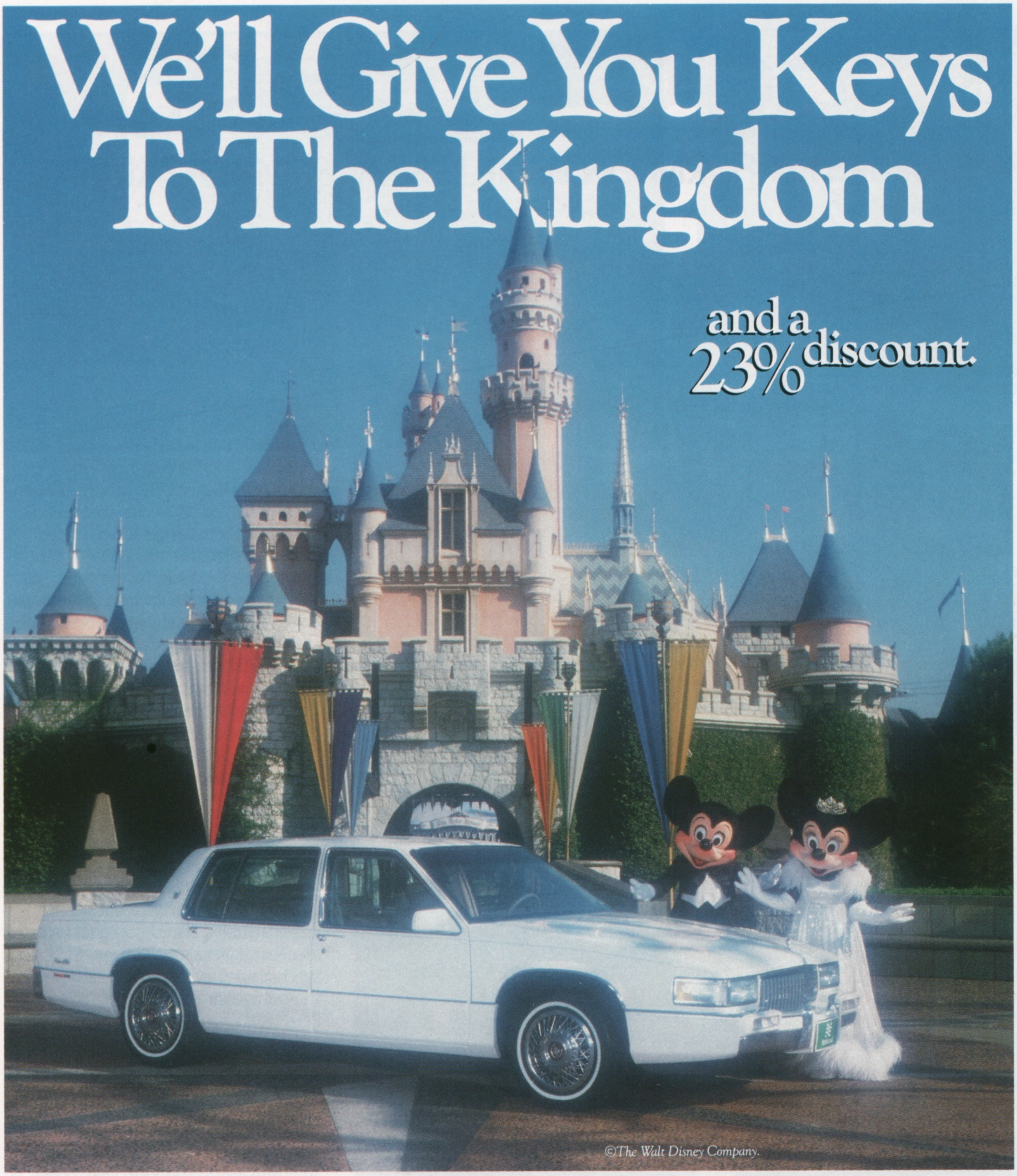
In the "Sensory Funhouse," something funny is definitely going on! This hands-on, ears-on, eyes-on exhibit area features a mind-boggling array of illusions and sense-defying delights.

Sports professionals including Chris Evert are on staff at "Coach's Corner" thanks to videodisc technology. Guests will have their tennis, golf or baseball swing analyzed and get personalized tips from the pros. Computerized "healthy habits" check-ups are available at the "Met Lifestyle Revue."

With its innovative entertainment elements and interactive experiences enhanced by clear education values, the new Wonders of Life pavilion stands as a tribute to Walt Disney's own philosophy, stated more than 30 years ago: "I would rather entertain, and hope that people will be taught, than teach, and hope that they will be entertained."

Inside the dome is a fairground with a 1990s' twist, according to Lead Designer Christine White. It's simply, "what life is all about."

In the Fitness Fairgrounds, structures housing theaters and exhibits are playful post-modern designs, drenched in bright pastels, for an overall effect of fun and energy.



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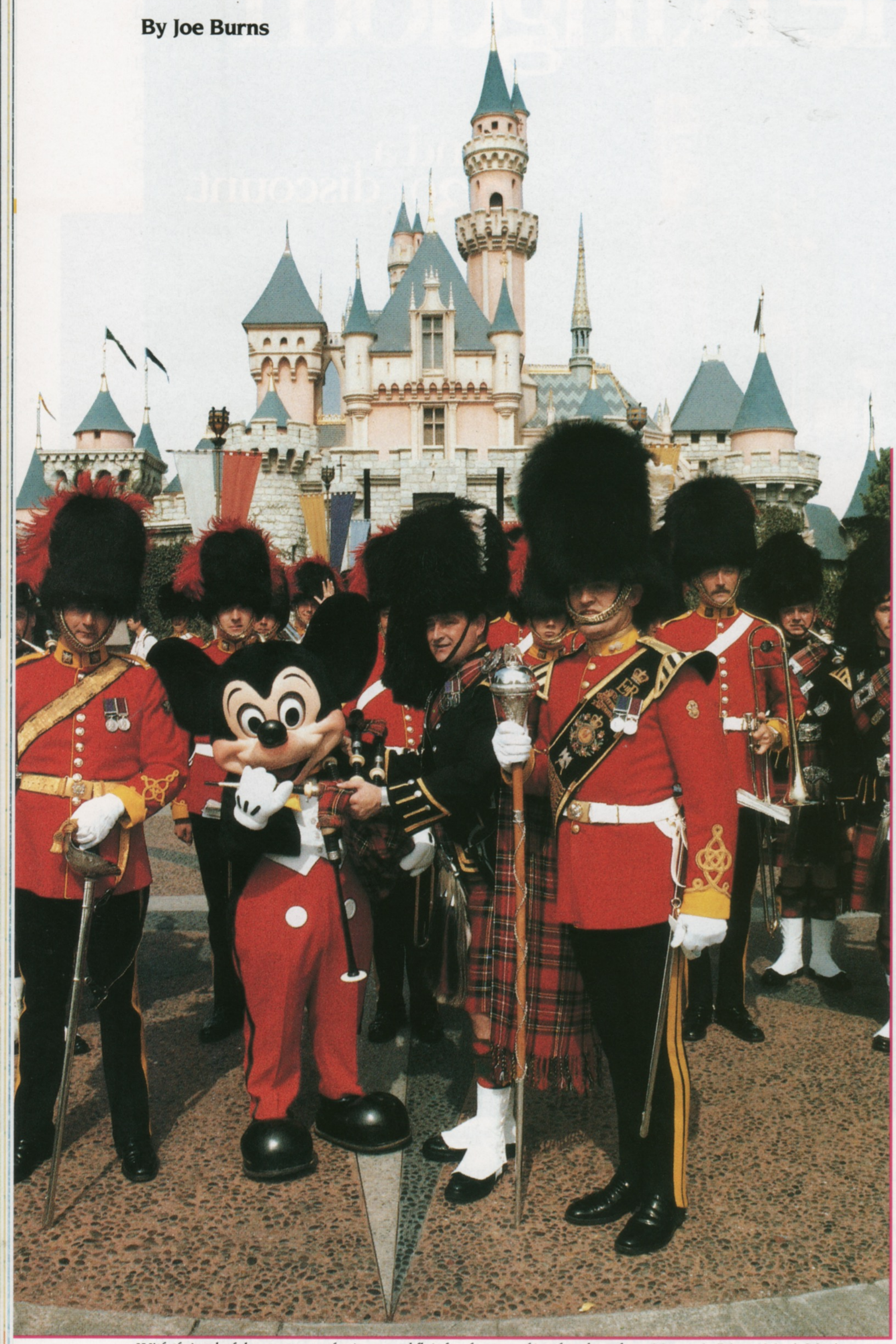
Magic Music Days

AMATEURS PERFORM ON WORLD'S MOST MAGICAL STAGE

By Joe Burns



With their colorful costumes, enthusiasm, and flair for showmanship, the talented participants in Disney Magic Music Days bring added excitement to Theme Park entertainment.

When high school band director Greg Viands and his students began the 18-hour bus ride to Orlando, Florida, everyone knew it was no ordinary field trip. "This was the first time our band had done anything of this magnitude," says Viands. As participants in a unique program called Magic Music Days, this band from Owings, Maryland, was about to march "onstage" before thousands of Walt Disney World guests. "They (the kids) were shaking in their boots when they saw the professionalism down here," recalls Viands, "but they did just fine. They're a great bunch of kids."

Disney Magic Music Days is a performance opportunity for amateur groups combining showmanship, education and fun. Entertainment professionals at Disneyland Park in California and Walt Disney World Resort in Florida run the program and they expect a first-rate performance when these visiting groups step onstage. The fact is, the Disney pros are rarely disappointed. The Magic Music Days groups are real crowd pleasers, over the years they've become an important part of the Disney show.

The Magic Music Days program is open to any kind of high-quality performance group. In addition to marching bands, the program includes orchestras, jazz ensembles, choirs, barbershop quartets, dance groups, drill teams, and even synchronized swimmers!

All ages are also welcome. The Paris Boys Choir is one of many younger groups that has performed in the Magic Music Days program. One "senior" dance group recently performed at Plaza Gardens in Disneyland, they were proudly billed as the Dancing Grandmas!

Magic Music Days groups visiting Anaheim will find performance venues throughout Disneyland. While in Southern California amateur groups can also perform at The Disneyland Hotel and, in nearby Long Beach, at the Queen Mary and Spruce Goose.

At Walt Disney World, performing groups could find themselves at the Magic Kingdom, EPCOT Center, the Disney Village Marketplace, or the new Disney-MGM Studios Theme Park.

David Atchison manages the Florida program and it keeps him busy. "Last year at Walt Disney World we had groups

Disney Magic Music Days
Disney Magic Music Days presents the EXCELLENCE IN ENTERTAINMENT WORKSHOP PROGRAM

Through the Excellence in Entertainment program at Disneyland, fledgling entertainers learn from the best.

Disney MGM
STUDIOS

The Disney-MGM Studios Theme Park is the newest stage for Disney Magic Music Days.

W107
Disney Magic Music Days
PRE-SHOW AREA

Magic Music Days participants gather Backstage to rehearse before their performance and to prepare for some fun in the Park afterwards.

from 48 of the United States and 12 foreign countries," he states with justifiable pride. "We host from 600 to 700 groups from around the world every year. Having groups from around the country adds a home town appeal for our guests," Atchison comments. "We see Magic Music Days as an enhancement to our regular daily entertainment."

Dave Goodman, manager of Guest Talent Development in California, welcomes 700 to 800 groups per year. "We take pride in presenting the best amateur talent from around the country," states Goodman. To maintain Disney quality, all amateur performers must submit an audio or video tape. "It doesn't have to be a professionally recorded tape," explains Goodman, "we just need something representative of a group's performance."

Over 80% of the tapes submitted pass Disney's quality standards. "Those who don't make it are invited to try again," comments Goodman. "Several band directors have even said they like the audition tape requirement; it gives them a reason to really motivate the kids. Most music festivals don't audition groups," he adds, "if you pay the entrance fee, you're accepted in the program. But we expect a certain level of professionalism from our groups, they're performing "onstage" as part of our show."

For those groups who qualify for a performance at Disneyland or Walt Disney World it can be a dream come true. Deanna Damron, one of the band chaperones from Thatcher, Arizona, remembers how exciting their trip to Anaheim was. "Our band director always tells the kids not to smile, just look straight ahead," she recalls. "In fact, he has never smiled before in a parade until Disneyland. It wasn't a big smile, but it was creeping on there; he couldn't really contain himself."

The smile-resistant band director in question, Dennis Duso, will freely admit that the Disneyland performance was a high point for him and his students. "When that gate opened up, those eyes were beaming, the excitement was flowing and the blood was pumping," he recalls. "Even though it was only 15 minutes, they'll never forget that 15 minutes for the rest of their lives."

Magic Music Days is a unique opportunity for amateur groups to gain exposure and experience at a world famous location. Visitors to Orlando, Florida, or Anaheim, California, also get a backstage view of Disney that isn't available to the general public.

Performing at a Disney property can be great fun, but getting there sometimes means a lot of hard work. Bands and other student groups hold a variety of activities to raise travel funds. "We spent over a year raising money for the trip by selling candy, sweatshirts, and having concerts and dinners," recalls Shannon Coleman, a member of the student orchestra at West High School in Anchorage, Alaska.

"We did two Florida citrus sales, two craft shows, a flea market and a color guard contest," says John Hathaway, the band director of Kenmore East Senior High School. Hathaway and his students from Tonawanda, New York, found the efforts worth the result. "Walt Disney World is a great place to perform," says

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Hathaway. "The people are nice, the parade route is short and you get to play for a great crowd."

First prize for creativity in fund raising should probably go to Thatcher High School. Jan Howard, a band chaperone, explains how the people of this Arizona town used their imagination. "One of the ways we earned money was something called a 'cow plop'," she explains. "We sectioned a field off into small plots and sold them for $5 each. Then we let a cow loose in the field and let her make the choice — in her own way. The owner of the lucky plot won a VCR! We even had our band director out there with a yardstick measuring the exact 'selection' point."

Qualifying guest performers purchase a specially priced performance package which includes admission to the Theme Parks, a meal coupon and exclusive Magic Music Days souvenirs. Also included is a special award which commemorates the participation of each group.

"What really makes this program unique is the special treatment each group receives from their Disney Stage Manager," states Mike Davis, Director of Entertainment at Disneyland. "That personalized, one-on-one, professional treatment is something our people work hard to maintain in both Florida and California.

"From the moment a group arrives at a Disney property we take care of them," Davis adds. "Band directors really appreciate knowing that the logistic details have been handled. They know their students are going to have a fun, safe experience."

Magic Music Days participants seem to confirm what Mike Davis is saying. "This is the most professional organization we've ever worked with," reports Pam Link, from Houston, Texas. Link is director of the Tigerettes Dance and Drill Team and recently accompanied 65 high school girls to Disneyland. "There were no surprises and I knew exactly what was going on all the time," adds Link.

"We've been coming to Walt Disney World every year since the grand opening in 1971," states Bob Barnette from Macon, Georgia. Barnette is director of the Central High School Sugar Bear Band and a real Disney fan. "Walt Disney World is so educational, it's the greatest place I can think of to take young people," he says. "It's also fun...it must be for me to keep coming back!"

A unique part of the Magic Music Days program, available at Disneyland, are the Excellence in Entertainment Workshops. Greg Glover, Supervisor for Guest Talent Development, administers the workshop program. "This program allows guest groups the opportunity to sharpen their skills and learn something about the entertainment business," he states, "especially from a Disney perspective." The workshops are also available to those groups who want to visit Disneyland but do not qualify for an onstage performance.

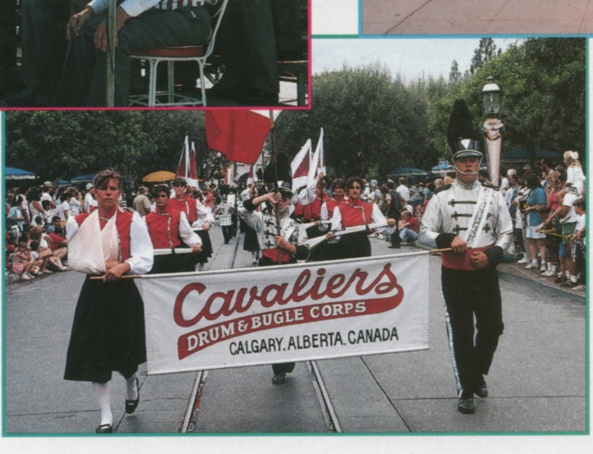
For groups with a real yen to travel, there is also a performance program at Tokyo Disneyland. Last year 12 groups from the United States traveled to Japan to perform there. "We are already working on a Magic Music Days program for Euro Disneyland," states Ron Logan, Executive Vice President for Creative Entertainment at Walt Disney Attractions.

While the future of Magic Music Days may be international, the heart of the program continues to be those talented groups who travel to Orlando and Anaheim. Band member Brenda Riffel, from Tonawanda, New York, recently visited Walt Disney World on her first high school trip out of state. Her experience is typical of many who participate in Magic Music Days. "It was great. I'll always remember it," she says. "The trip was even more fun than I thought it would be!"

The old mill stream never flows more swiftly and Adeline is never sweeter than when a barbershop ensemble harmonizes at the Train Station.

Military bands command attention when they perform in Town Square.

Square dancers bring a little country into the Park. "Swing your partner and do-si-do . . ."



Sticks and stones may break their bones, but nothing will keep Magic Music Days performers from their march down Main Street, U.S.A.

Every now and then Mickey, Minnie, or one of their friends decides to get in on the act.

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Sometimes You Feel Like a NUTT

TUNE IN TO "NUTT HOUSE"

By Angela Rocco DeCarlo

This fall, Touchstone Television is adding another zany comedy to its already successful line-up ("Golden Girls," "Empty Nest"*). Premiering on* NBC, *Wednesdays at 9:30 p.m. (8:30 Central and Eastern) is* "Nutt House," *a Mel Brooks-Alan Spencer production starring Harvey Korman and Cloris Leachman.* DISNEY NEWS *was able to track down Harvey and Cloris for a backstage look at* "Nutt House."

Prim, proper and persnickety Reggie is Harvey Korman's kind of guy.

Talent and skill turned former beauty queen Cloris Leachman into buxom, billowy battle-axe Ms. Frick.

Harvey Korman loves to tell how he is playing a persnickety, unflappable hotel manager on the new NBC sitcom, "Nutt House," because ". . . that's how *I* am. Even if the character wasn't written that way—which it was—I'd end up playing myself anyway; I always do.

"In this show I get to do what I like doing—make people laugh," he says.

Cloris Leachman, who appeared with Korman in Mel Brooks' "High Anxiety," says she takes comedy a little more seriously.

"We take the idea of excellence very seriously and we have great fun in the work," explained Leachman. "The seriousness is in the decision to make something wonderful . . . something we can all have fun with," she says.

("Now who is going to be reading this article?" she wants to know. "Well, tell them they must give me a hug when they see me. Then, if they hug me, I'll know they read the article. That'll be our sign.")

"Harvey is tremendous," she continues. "We just adore working together. I think we're the female and male counterpart of each other. It takes two of us to make one of us. It takes one of us to define the other. I have so much fun with his character . . . He's so proper . . . and I only want to look up at him and just beam in love and fuss over him, which he hates. He gets so nervous."

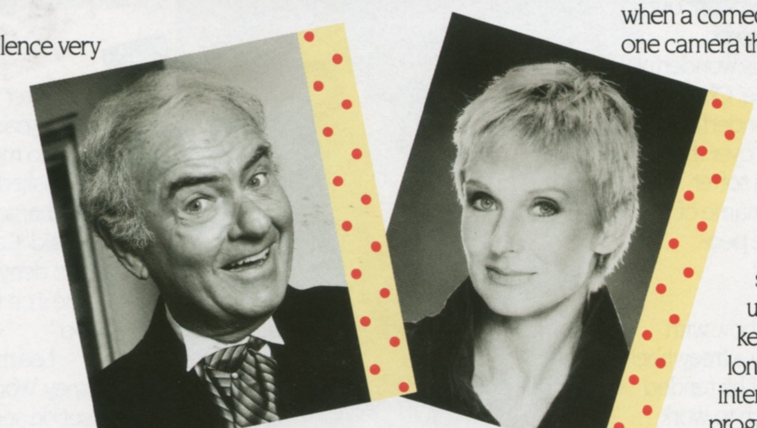
("Please underline and capitalize 'nervous'," she directs the interviewer amid peals of laughter. "Emphasize, 'he gets *SO NERVOUS!*' ")

Whether he was nervous or not, Korman believed in the show from the very beginning.

"I had so much confidence in this show being picked up that I refused to say goodbye to everyone when we completed filming the pilot (sample show). I liked everyone too much to believe I wouldn't be working with them.

"It has always seemed to me," he continues, "that TV and movie sets were sensuous places. Creative people get close very easily. I know on our show it only took three or four days for all of us to fall in love with each other. We not only had the chemistry, but the psychology and biology as well."

It was probably that strong chemistry which helped the actors sustain the comedy pace during the single-camera filming process. According to Korman, when a comedy show is shot with only one camera the players are acting in shorter scenes—perhaps two to three minutes. Churning up—and keeping up—a good head of comedic steam becomes more of a challenge. Many comedy shows used to be taped using three cameras which kept the action flowing for longer periods. The shots were intermingled as the show was progressing. With the one-camera technique the film is edited later on.


Producer Mel Brooks reunites his "High Anxiety" stars for Touchstone Television's "Nutt House."

"It's very hard to do a one-camera, filmed show," says Leachman. "It's the hardest work there is . . . because of the hours. You start in the early morning . . . and you rarely see daylight except when you go to lunch. However, my family is grown now. Nobody's living at home anymore so I have extra hours.

"I never get tired because I'm inspired by the people I'm working with. There's nobody I trust more, or feel safer with, than a movie crew. They are great people; everybody's an expert in his work, and I like to be with excellence."

It took the combined skills of the television craft artisans to turn former beauty queen (Miss Chicago) Leachman into the buxom, billowy battle-axe intent on committing romantic bliss on poor, nervous Harvey Korman.

While Leachman's character, Ms. Frick, was inspired by Nurse Diesel from "High Anxiety," she had her reservations.

"I told Mel," she says, "I'd be on my knees in gratitude to work with him and be at Disney, and I love Harvey and the whole thing, but I said, 'I don't want to do Nurse Diesel again. I did that.' " A pause, then, "I don't like to chew my nurses twice."

A compromise was reached with Brooks, allowing them to start with a version of Nurse Diesel who would "evolve as things go on."

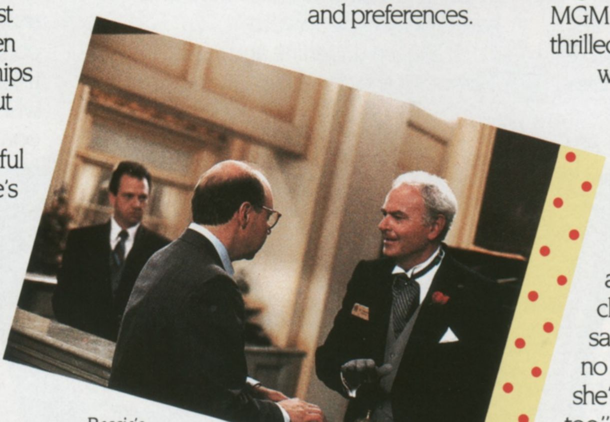
"So I had to look somewhat like Nurse Diesel . . . I brought out these giant breasts that I had in my closet. (I almost had to have a closet just for them.) Then we got a girdle that has buttocks and hips built into it and had a dress brought out of wardrobe which was adjusted, revamped and refitted by this wonderful seamstress (Do use her name. Oh, she's fabulous!). She made this wonderful dress with every seam fitted over the body curves. Then I put on a softer makeup . . . (Oh, find out the name of the . . . let's mention all of the people who worked on the show . . . that would be so nice.)"

Working on a comedy show with Mel Brooks is not necessarily a freewheeling enterprise. When asked if he tended to be "looser" in his approach to work, Leachman suggested that he leaned more toward the opposite.

Together, Hotel Manager Reginald J. Tarkington (Reggie to his intimates) and Head Housekeeper Ms. Frick keep Nutt House from running completely amok.

"Mel is very appreciative of talent. He is respectful of us and we respect him. There's a lot of laughter and fun. But we're really working hard . . . all the time . . . to perfect a moment. So I don't want looseness."

Audiences seldom consider the method of production and how it impacts the outcome of any particular show. However, the actors often have opinions and preferences.


Reggie's daily tasks include assisting at the Front Desk— and adding a few names to the register when necessary.

"On the 'Carol Burnett Show, which we did for 10 years, we could really get into the sketches," says Korman. "I think the studio audience response helped. Hearing others laugh increases enjoyment in the fun," he says.

"With 'Nutt House' I missed the presence of the audience.

"Actually, I'm always amazed when I see a comedy TV show shot with a single camera—which works well and *is* funny—because it's so hard to do. It's difficult to get a good rhythm going and sustain that when each comedy segment is only a few minutes."

When queried as to why the one-camera method was used, Korman responded that he thought it might have something to do with the large sets involved and the amount of stunts and physical comedy effects the show uses to good advantage.

"We do lots of special effects. Not in the sense of lasers, puffs of smoke or that sort of thing. There's the physical requirements of our type of comedy which takes up more room—things like falling down an elevator shaft.

"We are having a good time working together. When you're having this much fun working, it's hard to find a way to really have a good time once you're off. But we've found it . . . we're going to Walt Disney World!

"When my family and I were invited to go to Florida to see the new Disney-MGM Studio Tour, my two kids were thrilled. They are four and six and loved it when they were asked who they'd like to meet—who their favorite character is.

"My wife's favorite character is Minnie Mouse, so's my four-year-old's. My six-year-old wanted to meet Mickey himself. When they asked me who *my* favorite Disney character was, I couldn't resist . . . I said 'Carol Burnett!' After all, there's no denying she's a character and now she's on the Disney team of players, too."

Leachman is all for visiting Walt Disney World, too, but right now her heart is set on seeing the Basque country. But wherever she might go, if you should run into her, don't forget to give her that hug!

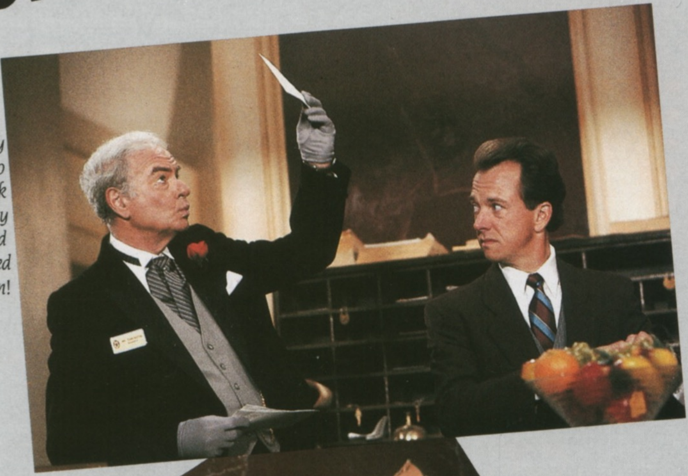
Meet the Inmates of "NUTT HOUSE"

Nutt House is a once-glorious, now-faded New York City hotel, the proud possession of generations of the Nutt family. Now heading the family business is matriarch Edwina Nutt, who has recently enlisted the aid of her playboy grandson, Charles Nutt III (Brian McNamara).

The hotel staff is commanded by manager Reginald J. Tarkington (Harvey Korman) who over the years has built up a false image of solvency for the hotel by "inventing" guests for the register, such as "Bill Shakespeare," "Woodrow Wilson," "Plato," and "Gert Stein."

Assisting Reginald, and determined to make him hers, is head housekeeper Ms. Frick (Cloris Leachman). With a personality akin to that of a Prussian officer, Ms. Frick is plagued by the memory of one magic moment with Reginald on a long-ago New Year's Eve. So is he. He can't forgive her, she can't forget him . . .

Other staff members include Molly Hagan as Sally Lonnaneck, Edwina's pert, young secretary (and Charles' love interest), Gregory Itzin as fumbling desk clerk, Dennis, and Mark Blankfield as the nearly blind, "what-floor-is-this?" Freddy, the elevator operator.



Dennis (Gregory Itzin) is trying to master his desk clerk job . . . if only he could understand Reginald's clipped pronunciation!

Ne'er-do-well playboy Charles Nutt III (Brian McNamara) may yet be saved from himself by the love of a good woman—winsome secretary Sally Lonnaneck (Molly Hagan).

When he asks "What floor?" Freddy (Mark Blankfield) the elevator operator isn't necessarily asking you where you want to go . . . more than likely, he wants to know where he is!

PUTTIN' ON THE GLITZ

What fun it would be to join the cast of a Disneyland parade! Imagine the excitement...dressing up in a fabulous outfit; the transformation...donning wig and make-up to become a famous Disney character. And how outrageous to "party" all the way down Main Street, U.S.A., before an audience of thousands.

But before you put on those glad rags, let's step backstage for a moment and get in on the pre-show activities. The Disneyland Wardrobe Department and its companion Wig and Make-Up Department are every bit as glittery as the parade itself.

First, imagine a giant closet filled with thousands of costumes: dazzling gowns, jeweled tuxedos, furs, fluffs, feathers and fanciful fashions. There are rows of '50s-era skirts, flashy sweaters and brightly colored blazers. The Christmas parade wardrobe for a cast of 500 performers sparkles on hangers. Many costumes have matching accessories such as gloves, shoes, hats, and glitzy jewelry...all stored in giant boxes.

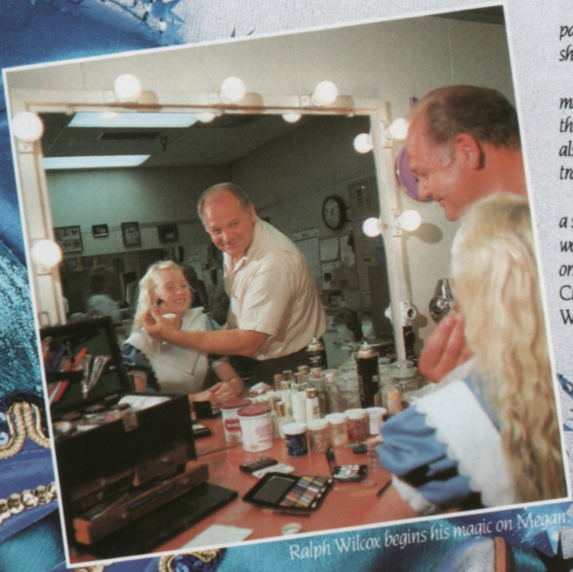
Of course, Mickey, Minnie and all their friends have dozens of themed costumes

Jackie Phillips adds the final touch...Alice's golden locks.

Megan wants to become a performer in a Disneyland parade. Backstage in the Wig and Make-Up Department she was cast in several parade roles.

Megan was carefully taught how to apply her own make-up by Ralph Wilcox. Ralph teaches all the performers the art of bringing their character to life with make-up. He also creates rubber noses, ears and other features needed to transform performers into realistic Disney characters.

The wig is the final touch of magic. Jackie Phillips and a staff of Disney wig designers create all the individual wigs worn by the performers. There are hundreds of wigs in all colors and styles in the Department. Jackie has styled wigs for Cinderella, Snow White, Peter Pan, Mary Poppins, Alice in Wonderland..and the list goes on and on...



Ralph Wilcox begins his magic on Megan.

Produced and Photographed
by Dawn and Max Navarro

Made in Disneyland

Original fashion designs, tailor-made costumes and wild-textured, brightly colored fabrics make the Disneyland Wardrobe Department spectacular.

Disneyland has a sewing studio filled with seamstresses rushing to create new fashions for special events and parades. If you stop by, you may even find Mickey, Minnie, or some of their friends getting fitted to make their latest fashion statement. Just a few doors away from the sewing studio are the Disney fashion designers. The designers prepare fashion sketches, oversee pattern design, select colors and fabrics, design new fabric textures and coordinate the production of all costumes.

And all to be certain that every member of the parade looks his or her best.

Disneyland Seamstress Adelina shows off her artistry to Megan

Fashion Designer Alyja Kalinich sketches parade wardrobe and other fashions.

Fabulous fabrics for every occasion.

The girls loved these colorful boas.

Disneyland Designers often create new fabric colors and textures which are exclusive to Disney.

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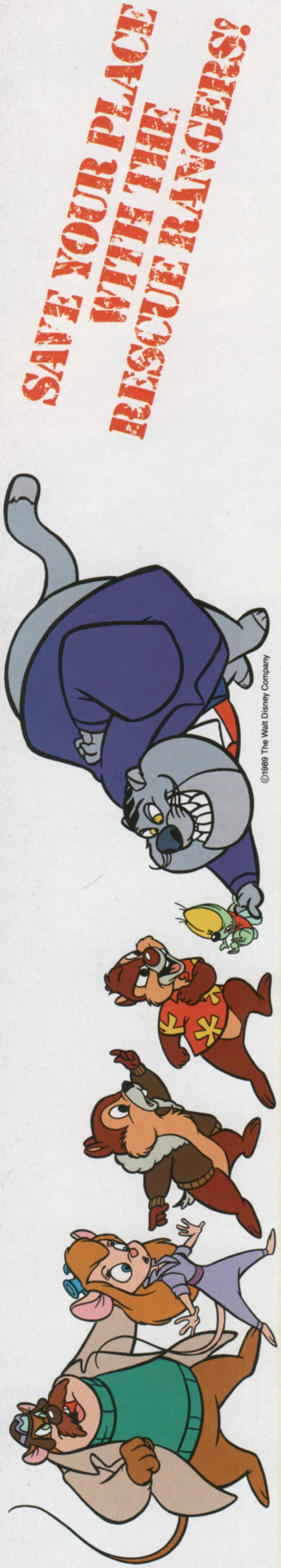

ON THE JOB WITH THE RESCUE RANGERS

If you haven't met them yet, you soon will. This fall, Chip and Dale, former conspirators against Donald Duck, team up to lead a feisty band dedicated to solving problems deemed beneath the level of formal inquiry.

Assuming the persona of bold adventurer, Chip—responsible, practical and logical—encourages the other team members as they take on one dangerous assignment after another.

Just the opposite of his closest friend, free-spirited Dale lives moment to moment, literally throwing himself into this new career. Naturally, he often manages to become a rescuee as well as the rescuer.

Both Chip and Dale are smitten by the shy, feminine Gadget. Gifted with extraordinary scientific talent, Gaget is fascinated with everyday household items—in particular, their potential for becoming useful tools for the Rescue Rangers.

Monterey Jack is a swaggering, but good-hearted muscle-mouse who is far more comfortable with Dale's zaniness than Chip's pragmatism.

The final member of the team is Zipper, Monterey Jack's long-time friend and a very uncommon housefly. A one-bug swat team, Zipper communicates by buzzing and pantomime. His mission: spy, sentinel and messenger for the Rangers.

The team faces a number of villains in their constant search for justice. The mastermind of the animal kingdom seems to be Fat Cat, a felonious feline with a mind and temper as sharp as his claws.

CHIP 'N DALE
RESCUE RANGERS

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But for *DISNEY NEWS*, artist Toby Shelton decided to pit the Rangers against a different enemy—Sewernose, an alligator who lives under the Opera House.

"I wanted to do a scene that was a recognizable location and would show the scale of the characters," he says. "And I wanted to show what kind of enemies the Rangers were up against.

"Sewernose is one of those old characters who really never had a chance," Shelton explains. "He was flushed down the toilet as a baby and grew up in the sewers under the city. He's always loved the opera and fancies himself quite a virtuoso. He's a ham, but he's also menacing."

Shelton, who penciled the original drawing, joined Disney in 1980 and has worked on "The Fox and the Hound," "Mickey's Christmas Carol," "The Black Cauldron," "The Great Mouse Detective," and early experimental animation for "Who Framed Roger Rabbit."

John Hamagami painted the illustration. He was born in Nara, Japan, but has lived in Los Angeles since the age of three. His Disney assignments include title treatments for "Who Framed Roger Rabbit" and "Good Morning, Vietnam," as well as for the newest Disneyland attraction, *Splash Mountain.*

To meet the Rangers and learn more about their exciting adventures, tune in to "Chip 'n Dale Rescue Rangers" each weekday afternoon, following "DuckTales" on most stations.

Artist Toby Shelton plots a new scene.

Sewernose was certain he was about to enjoy a tasty tidbit, but fellow Rescue Rangers manage to haul always-in-a-jam Dale to safety just in the nick of time.

Jackie Phillips shows Megan the '50s look.

Ralph Wilcox turns Megan into a butterfly.

pressed and ready to wear.

Besides Wardrobe, the busiest backstage location is the Wig and Make-Up Department. Here, parade performers hurry to apply dramatic make-up in front of large, theatrical mirrors.

Every performer has been trained by the Disneyland Professional Cosmetology team to carefully apply his or her own make-up. Many of the parade roles require special character make-up and individually styled wigs.

Getting ready to perform in the parade is a lot of work. But it is exciting. And when the parade begins, each member of the cast is picture perfect in costume, make-up and wig. Could that be you?

FACE CASTING MASK

Masks of themselves evoke mystery. Wearing a mask can add mystique to your costume and additional pizzazz to any celebration. The tradition of party masks comes from the French, They celebrated with "Bal Masques" (masked dances). When French settlers came to America, especially to New Orleans, they brought with them their love to mask, dance and celebrate. They brought with them also the tradition of Mardi Gras, where mask-making is part of every costume.

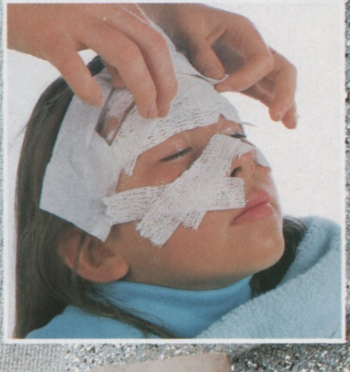
Making a Face Casting Mask

To make a face casting mask you will need these materials: plaster tape, cut into 1/2"x2" strips (available in hobby stores or pharmacies), petroleum jelly, tissue paper, towels, warm water in a small bowl, gesso, (plaster of Paris), paints and decorative materials.

This is a team project. You will need someone to help you cast your face casting mask. The easiest way to work is with the person to be "cast" lying flat, with the face up. Cover the shoulders and upper body with towels.

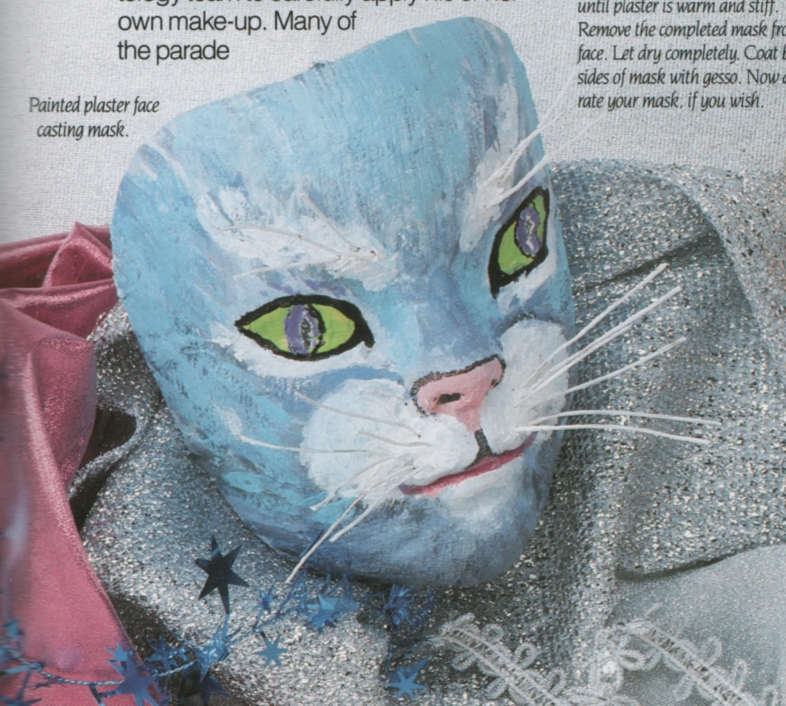
Prepare the face for casting by applying a thick coat of petroleum jelly to the face. Pull the hair away from the face and apply tissue along hairline to keep plaster tape from sticking to the hair.

Working quickly, dip a plaster tape strip into warm water and gently apply onto the face. REMEMBER: LEAVE BREATHING HOLES AROUND NOSTRILS! *Apply four or five layers of plaster tape over the face. Let dry for 10 minutes, or until plaster is warm and stiff. Remove the completed mask from the face. Let dry completely. Coat both sides of mask with gesso. Now decorate your mask, if you wish.*



A face casting is made with several layers of plaster tape applied evenly over the face.

Make-Up Artist, Ralph Wilcox creates prosthetics; rubbery noses, ears, lips and false teeth. Parade characters often have face casts made from their own faces, so the prosthetic feature fits exactly.



Painted plaster face casting mask.

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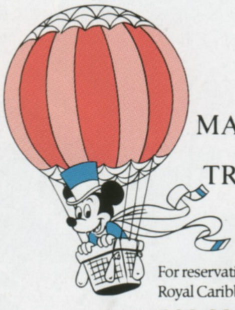
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WHO'S THE LEADER OF THE CLUB?

A Mickey Mouse Club for Today

By Angela Rocco DeCarlo

Mouseketeer Roll Call: Jennifer, Tiffini, DeeDee, Chase, Albert, David, Braden, Brandy, Josh, Damon, Lindsey, Roque.

A magical incandescent icing has been added to the old Mickey Mouse Club. That durable, delectable confection from the '50s has been reformulated so that an entirely new generation of fans can relish the delightful mix of media mania each weekday from 5:30 to 6:00 p.m. on The Disney Channel.

The popular all-new program, which debuted April 24, is fast-paced, vivacious and features a cast of characters right out of "Huck Finn." These homegrown kids look like the kids on your block, except that they can sing and dance a lot better. That's no surprise because this group of personable, talented 11- to 14-year-olds were plucked from a crowd of 5,000 hopefuls who auditioned for the program.

"I didn't expect to be picked for the show," says 13-year-old Californian, DeeDee Magno. "I thought it would be fun to be on television, so I decided to try out."

"When I tried out for the show, I just wanted to be myself," says Chase Hampton, a freckle-faced, redheaded 14-year-old.

"It seemed that the kids didn't try to be anything other than who they were. It's great now, because we come together as individuals—different people who are very close friends," says this dancing dynamo whose agile movements were honed back home in Oklahoma City.

The talented youngsters came from various regions of the country to Florida, where the show is taped at the Disney-MGM Studios.

While they've left some things behind, the one thing very much with them is the continuation of their academic work.

"We attend classes at Disney for three hours each day, but it's very intense," says Mouseketeer Albert Fields, a Gary, Indiana, high school freshman.

It looks like piling on to a convertible was popular with yesterday's Mouseketeers, too. But where was Annette?

Albert has definite ideas about the new MMC and how it reflects today's generation. "Kids today are more mature—well, maybe not mature, but 'wiser.' They are cooler, more hip. The show responds to that."

The original TV Mickey Mouse Club,

Fred Newman and Mowava Pryor: ". . . like your favorite counselors at summer camp."

which began in 1955 and ran for four seasons, had its roots in the 1930s Mickey Mouse Clubs which brought more than a million children into neighborhood movie theatres for meetings each Saturday afternoon. The television MMC spawned Mouseketeers such as Annette Funicello, who still enjoys instant recognition after more than 30 years.

"When I was taping my appearance on the new Mickey Mouse Club during the Studio's opening, I got to meet Annette Funicello!" chortled master magician Harry Blackstone, Jr. "She looks great!"

That ingenuous quality, which Annette exemplified, is evident in the *hip* youngsters who wear the ears today.

"People don't want to watch anyone who is too perfect," according to Albert Fields. "When we make some natural mistakes they are often left in the show. Like the time we were doing a segment of Romeo and Juliet on pogo sticks. Romeo popped right out of camera range and Juliet really cracked up laughing. The director left that in. It was really funny."

The new show follows the original's guidelines in assigning each day a theme: Monday—Music; Tuesday—Special Guests; Wednesday—Anything-Can-Happen; Thursday—Party (Circus Day on the old show); Friday—Talent. There are dramatic serials on Monday, Wednesday and Friday, and enough musical numbers, guest performances, comedy schtick, science and health segments, on-location taped video, contests and audience participation to make an adult breathless.

"These youngsters are wonderful," says Harry Blackstone, Jr. "And the hosts, Fred Newman and Mowava Pryor, have a great rapport with the kids. They're like your favorite counselors at summer camp."

One show introduced a contest to locate a brother or sister for only-child Chase Hampton. The contest generated nearly 2,500 letters from people across the United States who volunteered to be Chase's sibling for a day.

The lucky winner was a 15-year-old girl named Heather, from Bonita, California.

"I spent the day taking Heather around Walt Disney World. We took lots of video tape, and the next day we ran the tape on the show," recalls Chase. "I think Heather enjoyed it all. I know I did!"

Everyone seems to enjoy the new Mickey Mouse Club.

"When I was on the program I got to do something I've always wanted to do," says Harry Blackstone, Jr.

"At the end of the show, when everyone sang the Mickey Mouse Club song, I got to say '. . . See you real soon... Why? . . . Because we *like* you!' "

And that's the magic that has made the Mickey Mouse Club a favorite for so long . . . people liking people.

SO YOU WANT TO BE IN THE AUDIENCE . . .

Would you like to be in the audience at the new Mickey Mouse Club? Who wouldn't?

While everyone who takes the Disney-MGM Studio Tour at Walt Disney World in Florida is able to see a portion of the show while it is being taped, only the studio audience (150 youngsters, aged 11–16) has the opportunity to watch the fun from start to finish during the two to three hours it takes to "run through" and tape the final show.

For information on how to secure seating in the audience, write:

Mickey Mouse Club
Audience Tickets
c/o The Disney Channel—
Subscriber Services
3800 W. Alameda
Burbank, CA 91505

JOIN OUR FAMILY

The Mickey Mouse Club has been through quite a few changes over the past 50-plus years. From neighborhood movie theatre clubs of the '30s through two television versions to today's hip show on The Disney Channel.

Now, we want *you* to join the fun. That's right! You can become an official member of the all-new Mickey Mouse Club—even if you're not currently subscribing to The Disney Channel.

"We want to provide kids with tangible proof that they are members of the Club," says Club coordinator Joanne Crawford. "So we've developed a terrific membership kit, filled with items available *only* to our members."

Some of the items include a plastic, personalized identification card; "member money"—a value pack with discount offers on travel, entertainment, food and apparel; stickers; privacy door hanger; and a colorful, contemporary watch featuring the Club logo.

If you'd like more information on receiving a Mickey Mouse Club Membership Kit, please write:

The Disney Channel
Subscriber Services
3800 W. Alameda
Burbank, CA 91505

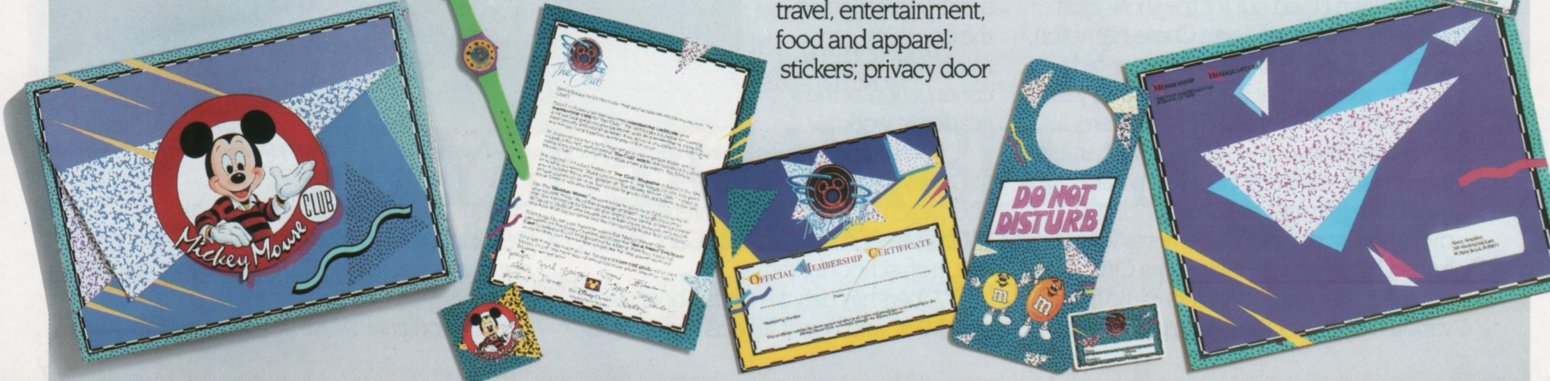

Photo by Ken Fabrick

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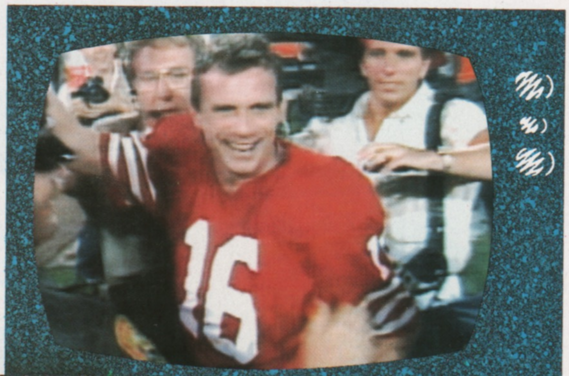
WHAT ARE YOU GOING TO DO NEXT?

Coining a Catchphrase

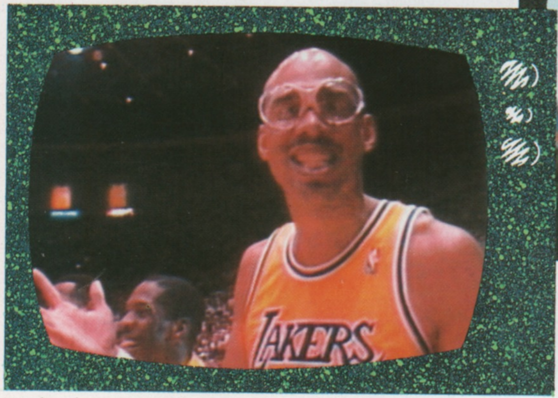
By Libby Slate

One evening in early January, 1987, during the opening festivities for *Star Tours* at Disneyland, The Walt Disney Company Chairman and CEO Michael Eisner and his wife Jane were dining with Jeanna Yeager and Dick Rutan, the history-making crew of "Voyager," the first aircraft to circumnavigate the globe on a single fuel load.

Still feeling the thrill of victory, Orel Hershiser promises to take his family to Disneyland.



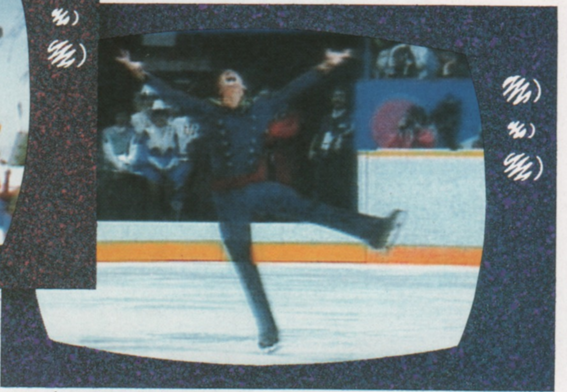
Triumphant Super Bowl quarterback Joe Montana's next goal is to tackle Disneyland.



Winding down a spectacular career, Kareem hasn't had time yet to visit a Disney Theme Park.

Going For The Gold!

On a variation of the theme, the U.S. Summer Olympics team visited Disneyland before heading off to Seoul, South Korea in 1988: "Now that you've been to Disneyland, what are you going to do next?" "We're going for the gold!"



An exultant Brian Boitano puts the crowning touch to a performance that is pure gold.

"You've fulfilled your dream," said Jane Eisner, "what are you going to do next?"

"Well," Yeager replied, "we're here at Disneyland."

What a great idea for a commercial, Jane Eisner later told her husband—and thus was born one of the most popular, talked-about marketing campaigns the Disney Theme Parks have ever devised.

Known in Disney parlance as the "Champions" or "What's Next?" commercials,,each spot features a montage of the key moments experienced by a person who has just accomplished something extraordinary—such as winning an Olympic Gold Medal, the World Series or Miss America—underscored by the Disney signature song, "When You Wish Upon a Star." An offscreen announcer recounts this achievement, then asks, "What are you going to do next?" The person, still heady with the first flush of victory, exults "I'm going to Disneyland!" or "I'm going to Walt Disney World!"

The first commercial, filmed less than three weeks after that fateful Disneyland dinner conversation, spotlighted New York Giants quarterback Phil Simms, the Most Valuable Player of the 1987 Super Bowl. Other stars that first year included America Cup winner Dennis Conner, NBA World Championship MVP Magic Johnson of the Los Angeles Lakers, and World Series MVP Frank Viola of the Minnesota Twins.

On the 1988 roster were Super Bowl MVP Doug Williams of the Washington Redskins, Olympic Figure Skating Champion Brian Boitano, Kareem Abdul-Jabbar, fresh from the Lakers' back-to-back World Championship win, and Los Angeles Dodgers pitcher Orel Hershiser, MVP of the World Series. The first commercial of 1989 featured Joe Montana of the San Francisco 49ers, the winning Super Bowl quarterback.

The commercials were initially produced only by Walt Disney World, with Disneyland becoming involved for the first time in the summer of 1987 with the only fictional character yet spotlighted—Snow White. That was followed with athletes from the Winter Olympics of 1988.

The Theme Parks' advertising staff members who write and produce the spots say that with each one they try to tell a story, focusing on whatever aspect makes that particular accomplishment unique. Boitano's commercial showed his emotional roller coaster of anxiety and anticipation, performance highlights and the payoff of winning. Abdul-Jabbar's spot expressed the feeling of "This guy's been around a long time and he's still amazing to watch."

Within three days of their victory, Dodger pitcher Orel Hershiser was introducing his family to Mickey Mouse at Disneyland.

Just eight days after the Super Bowl, 49er Joe Montana packed up his family for a day with Mickey and his friends at Disneyland.

Why have most commercial stars been athletes? Because, staffers say, there is probably nothing, other than politics and religion, that so arouses people's passions. The Super Bowl, for instance, is one of the most highly viewed programs in the world.

The simplicity of the commercials' premise belies the amount of offscreen preparation and teamwork involved from conception to airing. First, the subject must be selected. Certain subjects are obvious, such as the MVPs of major sporting championships. For the Olympics, where there are literally hundreds of athletes from which to choose, the creative staff considered the sports which get the most attention; from those, they then chose those sports in which Americans were favored; finally, they narrowed it down to specific athletes within the most likely sports.

After obtaining the contender's agreement to do the spot, the logistics of actually filming the commercial are worked out.

As close as possible to the event, Disney personnel meet with the athlete (when available), trainer, coach, and representatives to outline filming specifics. However, when it comes time to actually make the commercial, the nature of live sporting events may dictate hasty improvisation rather than those carefully detailed plans. At the 1987 World Series, for example, Walt Disney World producers did not know who would be named MVP until the eighth inning of the final game.

After filming, the commercial is edited and on the air within 24 hours; the record is the mere seven hours that elapsed between the Lakers' 1988 win and the Abdul-Jabbar commercial's first airing, on "The Today Show." Each spot runs only five to seven days, so as to retain its immediacy.

And what do the "Champions" think of their experience?

"The point of filming was at a wonderful moment for me professionally, and it was a pleasure to share it with Disney," says Kareem Abdul-Jabbar. "It was funny, because it was such an emotional moment . . . and then it was all over so fast!"

When he is in public, the basketball star adds, people often call out, "How was Disneyland?"

The same holds true for Brian Boitano, who visited Walt Disney World last summer with his father, sister and two young nieces. "Everyone on the street asks me, 'Have you gone to Walt Disney World? Have you gone to Disneyland?' " he says. "I had a blast when we went. We went everywhere you could possibly go. I was Grand Marshall of the daily parade, then went to watch the rest of it. At the end, Tigger, who was on a surf board, saw me and struck the same pose I'd closed with in my Olympic program.

"I'd never done a commercial before," he continues, ". . . being affiliated with Disney is the best thing I could have done, when you see what they do for children and adults."

Clearly, the commercials have accomplished their goal: to bring recognition and exposure to the Disney Theme Parks. They have even been imitated—by David Letterman, in commercials, on the soap opera "Santa Barbara." And one souvenir of this year's Presidential inauguration was a T-shirt with a photo of a smiling, newly elected George Bush and the words, "I'm going to Disney World!"

(Ironically, an incident during an earlier Presidential campaign was an inadvertent precursor to the "What's Next" commercials. Back in 1960, when Lyndon Baines Johnson learned, while watching television, that he had lost the Democratic nomination to John F. Kennedy, he switched off the set and said to his family, "Well, that's that. Tomorrow we can do something we really want to do—go to Disneyland, maybe.")

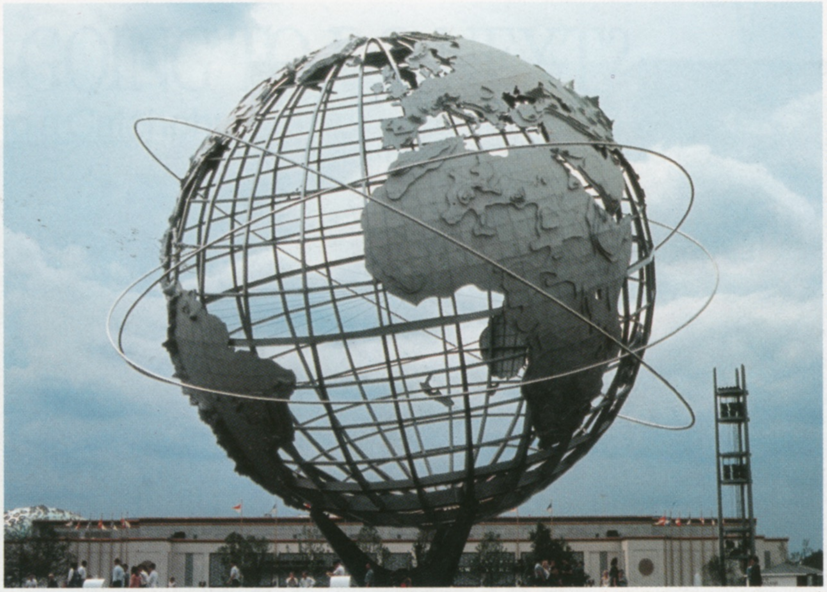
Brian Boitano at Walt Disney World: "Being affiliated with Disney is the best thing I could have done."

Imitation may be the sincerest form of flattery, but perhaps Brian Boitano's equally sincere admiration says it best. "This was the best endorsement I could make," he declares. "It's not even an endorsement; it's a belief. A belief in Disney."

With Walt at the World's Fair

. . . stepping stone to the future

By Anne Okey



Dominating the skyline, THE UNISPHERE, presented by United States Steel, symbolized the 1964-65 New York World's Fair and its theme — "Olympics of Progress."

The Unisphere is © 1961 New York World's Fair 1964-1965 Corporation

In the early 1960s, when corporate America was gearing up for the 1964-65 World's Fair in New York, Walt Disney decided this would be an ideal opportunity to test his ideas of outdoor entertainment beyond the confines of Disneyland. Part of his approach to convince participants in the Fair to let him design their exhibits was that "...they'll be getting shows that won't be seen for just two six-month periods at the Fair; those shows can go on for five or ten years at Disneyland."

It's been 25 years since the Fair, and from the four exhibits designed by Disney five major attractions are still operating at one or more of the Disney Theme Parks—far exceeding even Walt's expectations.

Marty Sklar and John Hench, now President and Senior Executive Vice President respectively of Walt Disney Imagineering, were with Walt at the Fair.

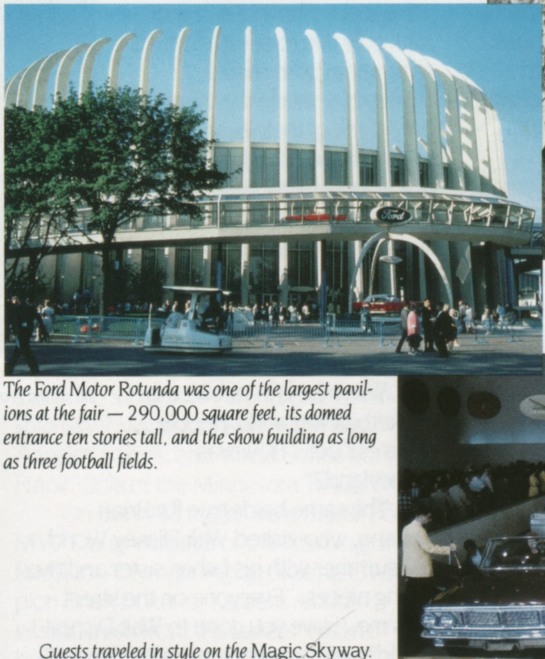
"Getting into the World's Fair was a trial balloon for Walt," says Sklar. "He wanted to see if his kind of entertainment would appeal to the more sophisticated eastern audience—'sophisticated' in that that's where the nation's leaders, the decision-makers were based. As it turned out," he continues, "the Fair was one of the great stepping stones to Walt Disney World."

Hench concurs. "We didn't see why we had to be in the World's Fair," he remembers. "We had enough to keep us busy at Disneyland. But Walt thought we should be part of it; he wanted to see how our brand of entertainment would go over with a different audience mix. We didn't know it at the time, but he was looking to Florida."

In all, Walt Disney's "Imagineers" created four pavilions for the Fair: the **Ford Motor Rotunda** featuring the *Magic Skyway* for Ford Motor Company, **Progressland**, with its main attraction, *Carousel of Progress*, for General Electric, **"Great Moments with Mr. Lincoln"** for the State of Illinois, and **It's a Small World** with Pepsi Cola for UNICEF.

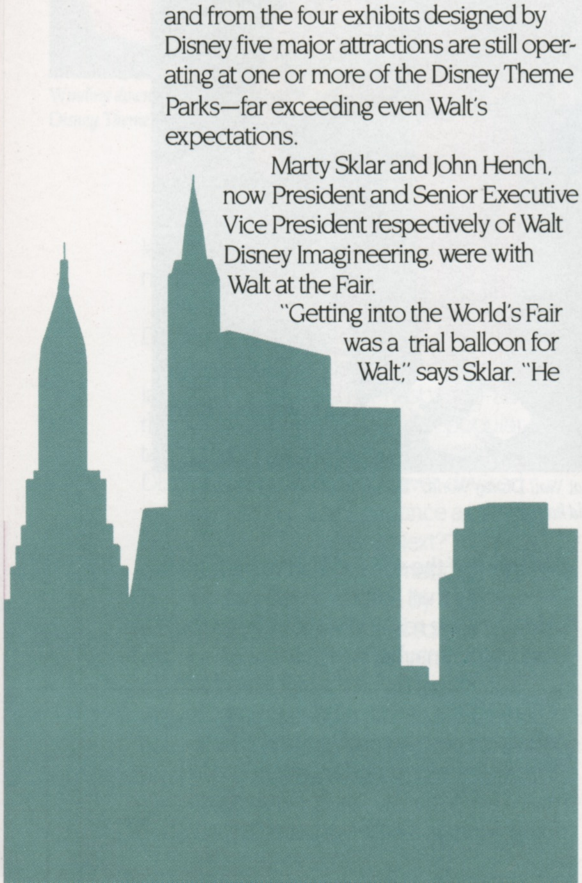
Although each show was unique, and each had it's own mode of transport-

Walt encourages a member of the diorama troupe.



The Ford Motor Rotunda was one of the largest pavilions at the fair — 290,000 square feet, its domed entrance ten stories tall, and the show building as long as three football fields.

Guests traveled in style on the Magic Skyway. When the attraction moved to Disneyland, the convertibles were changed to colorful, four-car trains.



ing guests, all employed the newest Disney innovation—*Audio-Animatronics*. In fact, the need to perfect a realistic Mr. Lincoln advanced *Audio-Animatronics* technology five years in one.

As early as 1951 Walt had been tinkering with the idea of creating a realistic human figure. His first attempt was trying to animate a miniature tap dancer patterned after actor Buddy Ebsen. He also worked on a barbershop quartet for synchronized mouth movement.

In 1956 work began on a Confucius-type figure to be used in a proposed Chinese restaurant for Disneyland; then, a Lincoln figure for a *Hall of Presidents* attraction on Liberty Street, planned for an area behind Main Street, U.S.A.

"They just couldn't make it work right," says Sklar. "But the World's Fair was the real impetus for finally perfecting it. The *Enchanted Tiki Room* had opened at Disneyland in 1963, so we had the key—the control system. It's called pulse duration modulation (PDM)," he says, "originally used for programming the firing of missiles on submarines. It had become declassified, so it was available for public use. We used it as the control for our *Audio-Animatronics* figures and everything else in the show—even opening and closing the doors." He explains, "It was the ability to program a sequence of actions to occur again and again exactly on cue that was the big breakthrough."

By pushing his Imagineers to perfect their technology for the Fair, and trusting his instincts on what people wanted, Walt proved what he had set out to prove—that Disney entertainment had no boundaries.

With his World's Fair success behind him, Walt did not hesitate to proceed with his plans for an east coast resort and an Experimental Prototype Community of Tomorrow. "EPCOT Center grew out of the World's Fair," says John Hench. "Walt envisioned a permanent World's Fair—a people-to-people experience, and underneath the entertainment would be fundamental information. And he was right again. Because we can see it happening . . . people are responding to it."

That's today. But twenty-five years ago Walt Disney's kingdom took a step into the future . . . .

Ford Motor Rotunda—*Magic Skyway*

Ford Motor Company wanted a spectacular show for the Fair, one that would show off their product in the light of contributing to the progress of mankind. The Imagineers came up with the *Magic Skyway*, a journey back in time and on into the future, with guests riding in style—in Ford convertibles. John Hench remembers how the idea originated. "Walt was at a steel factory, and he saw an assembly line where ingots were moved along on rollers, then flattened, then rolled. He got to thinking, you could put a car on there . . . scatter motors on a track, and move cars along a line.

"So, we built the WED*Way People Mover* transportation system. That system was so efficient, that when a motor failed, it didn't matter; the other motors would keep the ride going. As many as 20% of the motors could go out and the ride would keep running."

Passengers on the *Magic Skyway* "drove" up a transparent, enclosed ramp that circled the outside of the building, then carried them into the "time tunnel." Once past the swirling, rainbow-hued effects, guests found themselves hurled back into the dawn of time. All around them cavemen fought overwhelming odds, and dinosaurs foraged in misty prehistoric jungles. Before the "drive" ended, man had progressed to the present and was looking toward the future. Today the prehistoric diorama portion of that show is seen by passengers on the *Disneyland Railroad* and on the *Westernland Railroad* at Tokyo Disneyland.

In all, more than 15 million guests at the Fair rode the *PeopleMover* an equivalent of 68 times around the world. The original system is still operating at Disneyland in California, while a new generation of the system (using linear induction rather than rotary motors) now operates at Walt Disney World and the Houston Intercontinental Airport.

Progressland—*Carousel of Progress*

When General Electric approached Disney to design their pavilion for the Fair, their objective was to "showcase the electrical industry and tell how it has helped the nation to grow and prosper." Walt and the Imagineers had been working on a concept for Disneyland called Edison Square that followed a similar outline. Since Edison Square was on hold, the idea was passed on to the G.E. project and Progressland was on its way.

The show starred an *Audio-Animatronics* family—Father, Mother,

Walt was so involved in the Carousel of Progress *show that he acted out nearly every part.*

rogressland encompassed five exhibits designed by the magineers, including the still popular Carousel of Progress.

Cousin Orville is taking his bath exactly the way Walt wanted him to.

Oolite Cove

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†Based on consumer complaint statistics compiled by the U.S. Department of Transportation.

Grandpa, Grandma, daughter, son, the dog, and good old Cousin Orville—demonstrating how they lived the good life—in 1880, 1920, 1940 and 1964.

"Walt was really involved in that show," remembers Hench. "He acted out nearly all the parts. He even got into the bathtub as Cousin Orville to show us how he should wiggle his toes and hold the paper."

The Imagineers designed a circular building housing a revolving theatre to display the show. As the building rotated, guests would be carried from act to act.

After the final act, guests stepped through the "doorway to the future" which led to exhibits devoted to the promise of electricity, a demonstration of nuclear fusion, and finally on to Medallion City, stylized facades of homes, stores and civil and industrial buildings, all showcasing the electrical products that were changing the world.

After the Fair, *Carousel of Progress*, was installed at Disneyland. Later, it was removed to make room for *America Sings* and sent to the Magic Kingdom at Walt Disney World. It is still enjoyed there today by millions of guests each year.

"Great Moments with Mr. Lincoln"

Mr. Lincoln was not supposed to have been at the Fair. The Imagineers were still trying to perfect the *Audio-Animatronics* system, and estimated that they were about five years away from a realistic human figure.

But one day, Robert Moses, director of the Fair, stopped by the Studio to check the progress of the shows in development. Walt asked him to come in and meet "Mr. Lincoln," a prototype being tested. One look and Moses insisted he would not open the Fair without Lincoln. He even convinced the State of Illinois to sponsor the pavilion.

Although that left just one year to complete the figure, Walt agreed to do it. Everything went like clockwork. The Imagineers had Lincoln up and running right on schedule and shipped him off to New York. Then the clock wound down.

"We were very frustrated in New York," recalls Hench. "Lincoln didn't behave well at all at first. He was unpredictable, very untrustworthy. We didn't think he was going to work at all. Walt insisted he would."

No one ever found out what caused Mr. Lincoln to misbehave. One theory was that the Tower of Light nearby was causing sudden energy surges that were affecting Lincoln's control system. John Hench thought it might have something to do with the transit system underground that was affecting the circuitry. "His sensors responded to certain sound frequencies," explains Hench. "The frequency would drop and control the wrong set of nerves. He looked like he was having some kind of fit. It was very undignified. Anyway," he continues, "they put something in so the current wouldn't fluctuate, but we still didn't have much hope for him.

"Then, suddenly he behaved perfectly. It was almost as if Walt had *willed* him to do it."

Today Mr. Lincoln is better than ever, performing in *The Walt Disney Story* at Disneyland, and speaking for all the nation's leaders in the Magic Kingdom *Hall of Presidents* at Walt Disney World.

It's a Small World

If ever a show was destined to be, it was *It's a Small World*. With just nine months left until the official opening of the Fair, Pepsi Cola asked the Imagineers to design a pavilion for UNICEF (United Nations International Children's Education Fund), which would receive any profits from the show. Naturally, Walt said, "We'll do it."

"This was Walt's show all the way," says John Hench. "He wanted children, he wanted an international theme, he had the flume already being built, and he got the Sherman Brothers to write him a song."

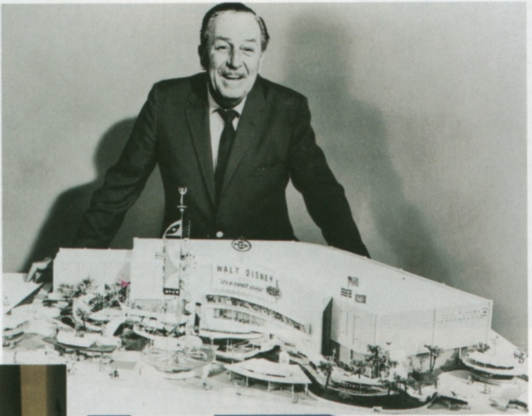
Marty Sklar agrees. "This was a show where every idea clicked. Walt remembered a character Mary Blair had done for 'Saludos Amigos.' She had gone on to be quite successful as a children's book illustrator, but he got her back to design the dolls for this show. When Walt asked Bob and Dick Sherman for a song—he wanted a roundelay that could be sung in any language—they wrote it overnight, and it was exactly right. Now that song is played more places throughout the world than almost any other."

Today, *It's a Small World* delights guests in each of the Disney "Magic Kingdoms," and is planned for Euro Disneyland as well.

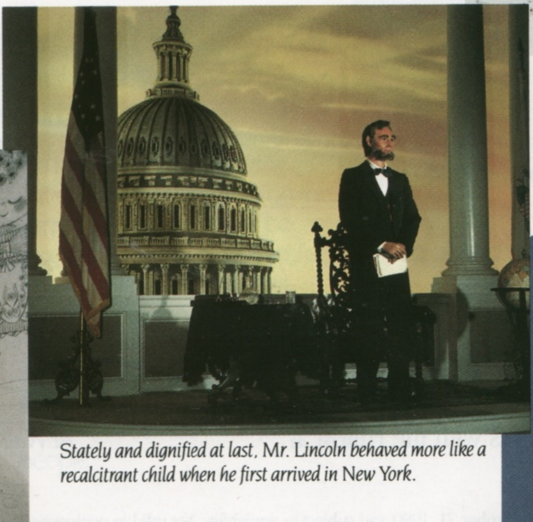
"Walt was really proud of whipping up that show in nothing flat," says John Hench. "He was proud of the G.E. show, too."

A quarter of a century later, these and the other attractions at the Fair, conceived and executed to last "five to ten years" after the Fair, are still going strong. Walt had reason to be proud.

Walt was especially proud of It's a Small World, *but its beckoning centerpiece, the "Tower of the Four Winds" — a tribute to the constant energy of the young — stayed behind when the attraction moved to Disneyland.*

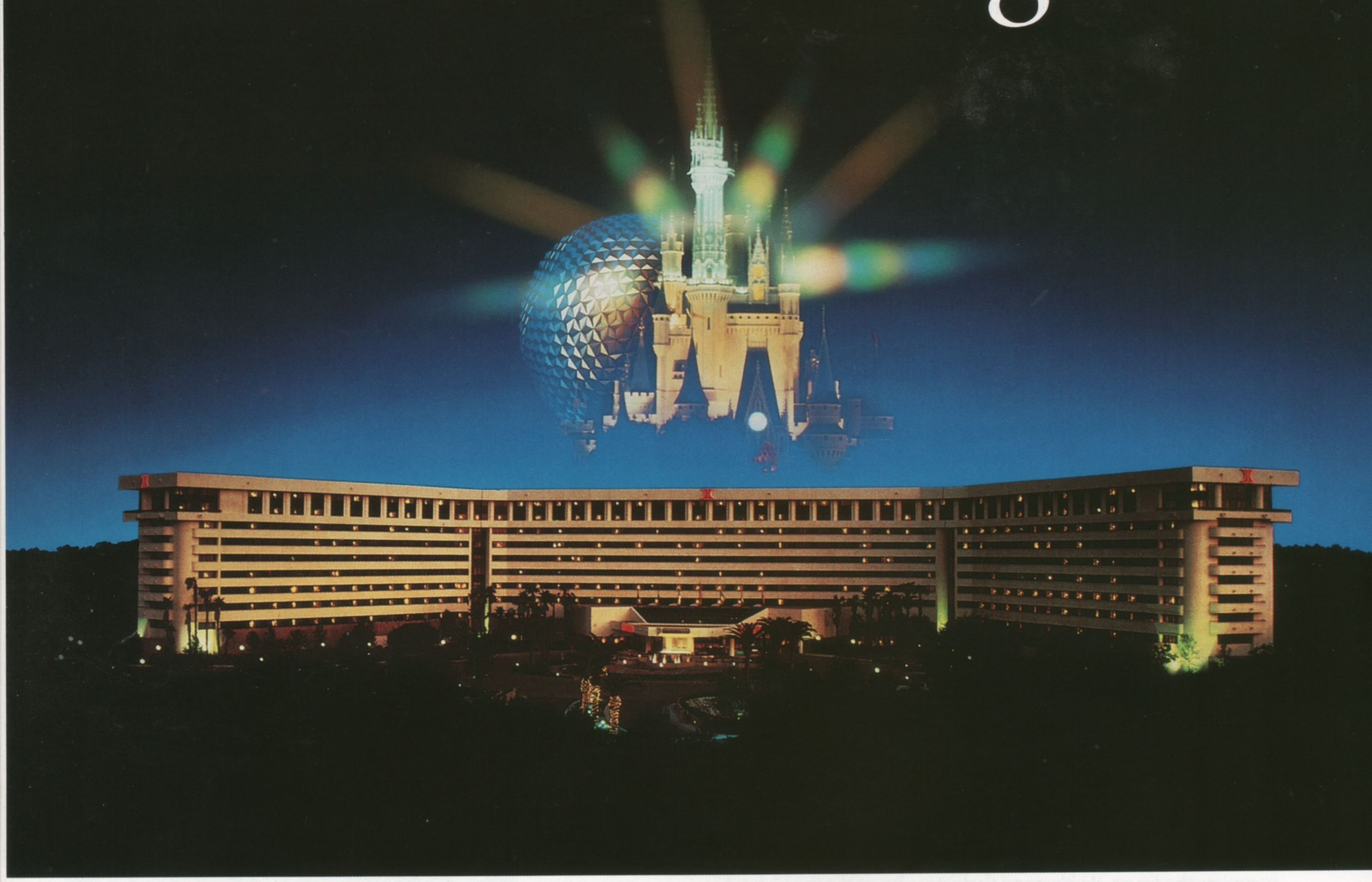


Children's book illustrator Mary Blair created the international dolls that still dance their way through It's a Small World.



Stately and dignified at last, Mr. Lincoln behaved more like a recalcitrant child when he first arrived in New York.

Did you ever wish you had one more night?



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Tinker Bell Revisited

Once a Pixie, Always a Pixie

Sometime after the initial 1953 release of Walt Disney's animated version of "Peter Pan," the misconception arose that the live-action model for Tinker Bell, Peter's saucy fairy friend, was Marilyn Monroe; this erroneous information even found its way into a popular trivia game.

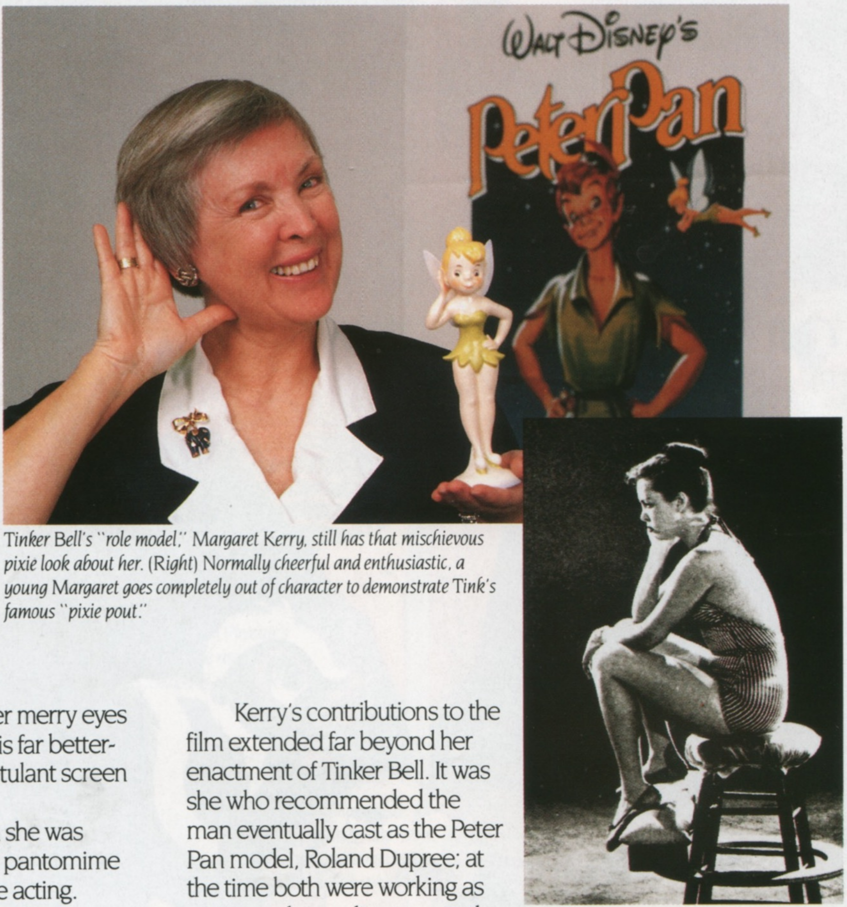
In reality, the woman on whom Tinker Bell was based is dancer-actress-singer Margaret Kerry. In her early 20s at the time, she had been performing since age 4-1/2, with credits including doubling for Elizabeth Taylor in "National Velvet," playing Darla Hood's best friend in the Our Gang comedies, and co-starring in the Eddie Cantor film "If You Knew Susie."

Now living in North Hollywood, California, not far from the Disney Studios in Burbank where she worked on "Peter Pan," Kerry still physically resembles the tempermental pixie, with her small frame and pixie hair cut. But, as her merry eyes and ready laugh attest, she is far better-natured than her usually petulant screen counterpart.

Kerry says that, though she was chosen for her dancing and pantomime ability, she actually did more acting. "The pouting and anger were fun to do," she recalls. "The wonderful directors (animators Marc Davis and Clyde Geronimi) would communicate so quickly, and if not, they would draw a sketch."

As Tinker Bell, Kerry would stand on a nearly bare soundstage and, while 16mm cameras rolled, perform whatever movements the animators needed, such as pretending to be stuck in a dresser drawer or using a 12-foot prop scissors. A quick study, she earned the nickname "Two-Take Tink."

"They treated me so nicely," she remembers. "Once I was supposed to struggle to get through a keyhole while pretending I had wings on. My (leotard-clad) derriere was exposed and someone high up on the catwalk made an unkind remark. He was sent to another set."



Tinker Bell's "role model," Margaret Kerry, still has that mischievous pixie look about her. (Right) Normally cheerful and enthusiastic, a young Margaret goes completely out of character to demonstrate Tink's famous "pixie pout."

Kerry's contributions to the film extended far beyond her enactment of Tinker Bell. It was she who recommended the man eventually cast as the Peter Pan model, Roland Dupree; at the time both were working as assistant dance directors on the film "I'll Get By." She also became the model for one of Never Land's mermaids, did several mermaid voices, and, with Dupree, gave the animators tips on movement for those mermaids.

"I didn't realize it then," she says, "but, in a way, doing the mermaids was more fun because I was playing off of people.

"Tinker Bell was isolated, on a great big soundstage that went on forever. There was no one for me to react to; I had to conjure up everything."

Though Margaret attended the same private school as Walt Disney's daughters, Sharon and Diane, she did not meet Walt until two or three years after finishing "Peter Pan." "I was called in for something, I can't remember what, but it had to do with animation dialogue. We were in this projection room, jammed with people watching dailies, and Walt came in late. Someone jumped up to give him a seat and he said, 'No, no, no. *I'm* the one who was late. Sit down!' "

After "Peter Pan," Kerry went on to do animation voices for such shows as "Space Angel," "Clutch Cargo," and "The New Three Stooges."

Currently the Western Regional Sales Manager for *Kemps International Film and Tape Yearbook*, a directory distributed in 54 countries, Kerry is also active in the Toastmasters organization and fulfills public speaking engagements.

Not surprisingly, Kerry would like to become involved once again with Disney projects. "I was absolutely delighted the first time I saw 'Peter Pan,' " she says. "I loved the songs, and how everybody flew. I went out of there saying, 'I'm *glad* I was part of that!' "

By Libby Slate

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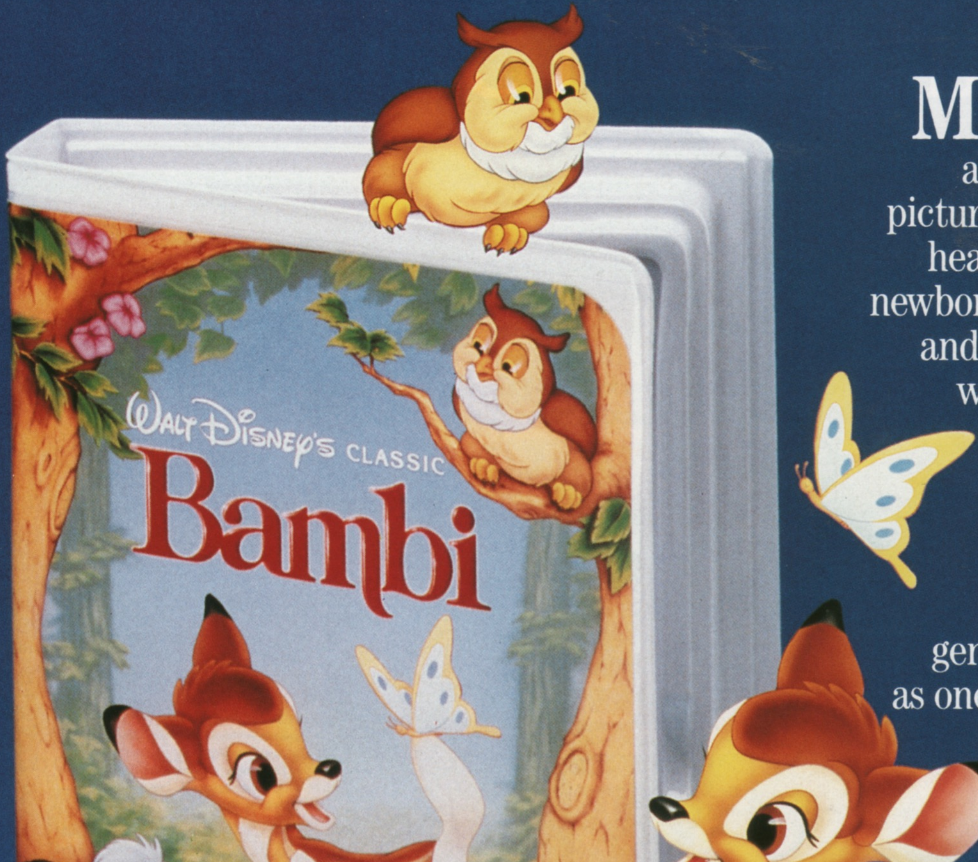

Most fondly remembered as Walt Disney's favorite picture, **Bambi** is the simple, heartwarming story of the newborn "prince of the forest" and his budding friendship with bashful Flower and fun-loving Thumper.

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Pleasure Island

From the ashes of Merriweather Adam Pleasure's industrial conglomerate rises Pleasure Island — an eclectic collection of after-dark excitement.

While skaters whiz around the elevated rink, dancers disco on the floor below at XZFR Rockin' RollerDrome.

PORTOBELLO
YACHT CLUB

The Portobello Yacht Club, formerly the Pleasure family home, offers fine dining featuring Northern Italian specialties.

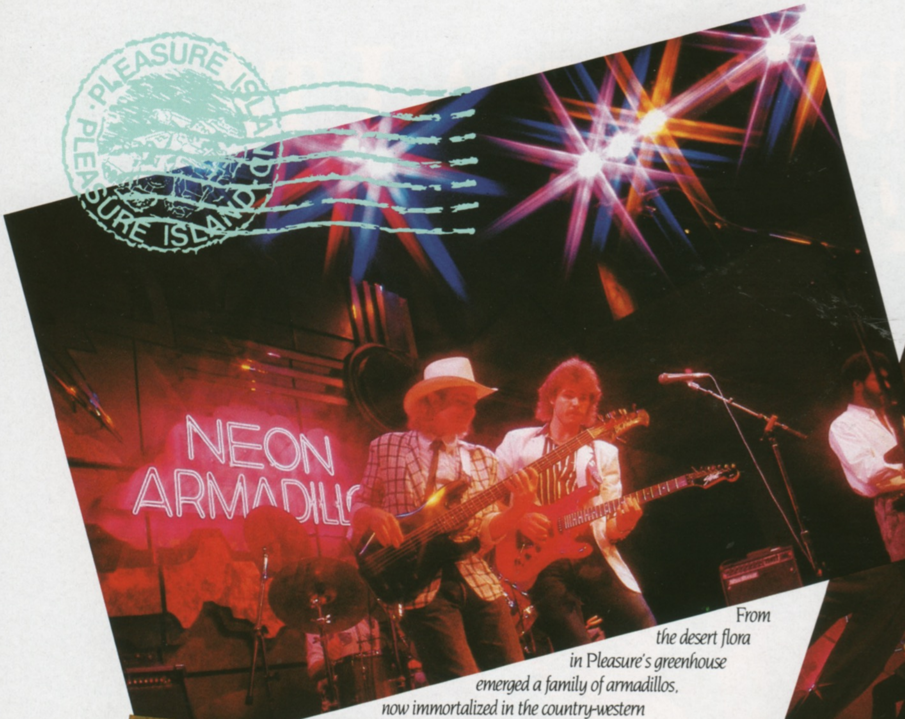
Legend has it (Disney "Imagineering" legend, that is) that sometime in 1911 industrialist, inventor, and bon vivant Merriweather Adam Pleasure debarked his Mississippi Riverboat at Lake Buena Vista, Florida, and claimed a small island as his own. Here he created a bustling enterprise — Pleasure Canvas and Sailmaking, Ltd.

Buildings quickly sprouted. Dominating the skyline were the Canvas Fabrication Plant, Sailmaking Factory, and Administration building. Smaller shops made up Chandler Row — a brass foundry, upholstery shop, tool crib, and graphics shop, all for lavish, unique yacht ornamentation.

Later, a library was built and became the headquarters for globetrotter Pleasure's Adventurers Club. In 1924, Pleasure sent to China for the latest in pyrotechnics and built his fireworks factory. Finally, to contain his collection of desert flora, he built an elaborate greenhouse.

Merriweather Pleasure was lost at sea in 1941 and his island of industry soon fell into neglect.

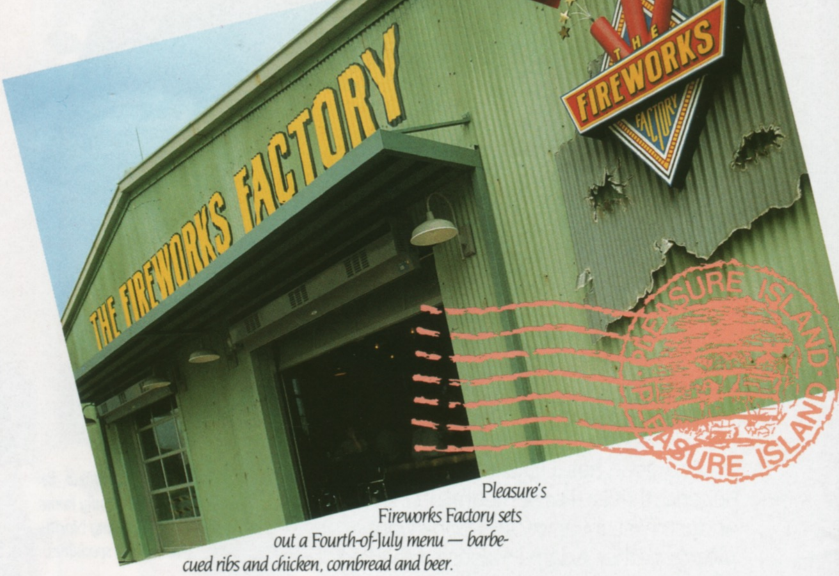
More than forty years later the Disney Imagineers discovered the wreckage, worked a little magic, and, *voila*, from the ashes arose Pleasure Island, a nighttime hot spot with nightclubs, eateries,



From the desert flora in Pleasure's greenhouse emerged a family of armadillos, now immortalized in the country-western club, Neon Armadillo.

Live and animated dancers mix it up on a rotating turntable at Mannequins, converted from the canvas fabrication plant.

You never know when a globe-trotting aviator might "drop in" on you at the Adventurers Club.



Pleasure's Fireworks Factory sets out a Fourth-of-July menu — barbecued ribs and chicken, cornbread and beer.

shops, a 10-screen movie house, and non-stop entertainment. Each of the original buildings has been refurbished to house the ultimate in after-dark excitement.

A wind tunnel for flying machine tests became the **XZFR Rockin' Roller-Drome**, complete with a roller rink encircling the disco dance floor below.

Mannequins (once the cavernous warehouse for canvas and sewing equipment) showcases live and animated mannequins mingling with dancers on a unique turntable dance floor.

At Pleasure's **Adventurers Club**, guests encounter outrageous storytellers, mysterious characters and the quirky memorabilia they've collected on their world travels.

The greenhouse is now the **Neon Armadillo Music Saloon**, for country-western fans.

Then there's **Videopolis**—dancing to contemporary sounds for the under-21 crowd, and the **Comedy Warehouse**.

Dining on the Island ranges from gourmet—the **Portobello Yacht Club** and **Empress Lily Riverboat**—to barbecue at the **Fireworks Factory**. There are also fun-food "grazing" stands under one roof.

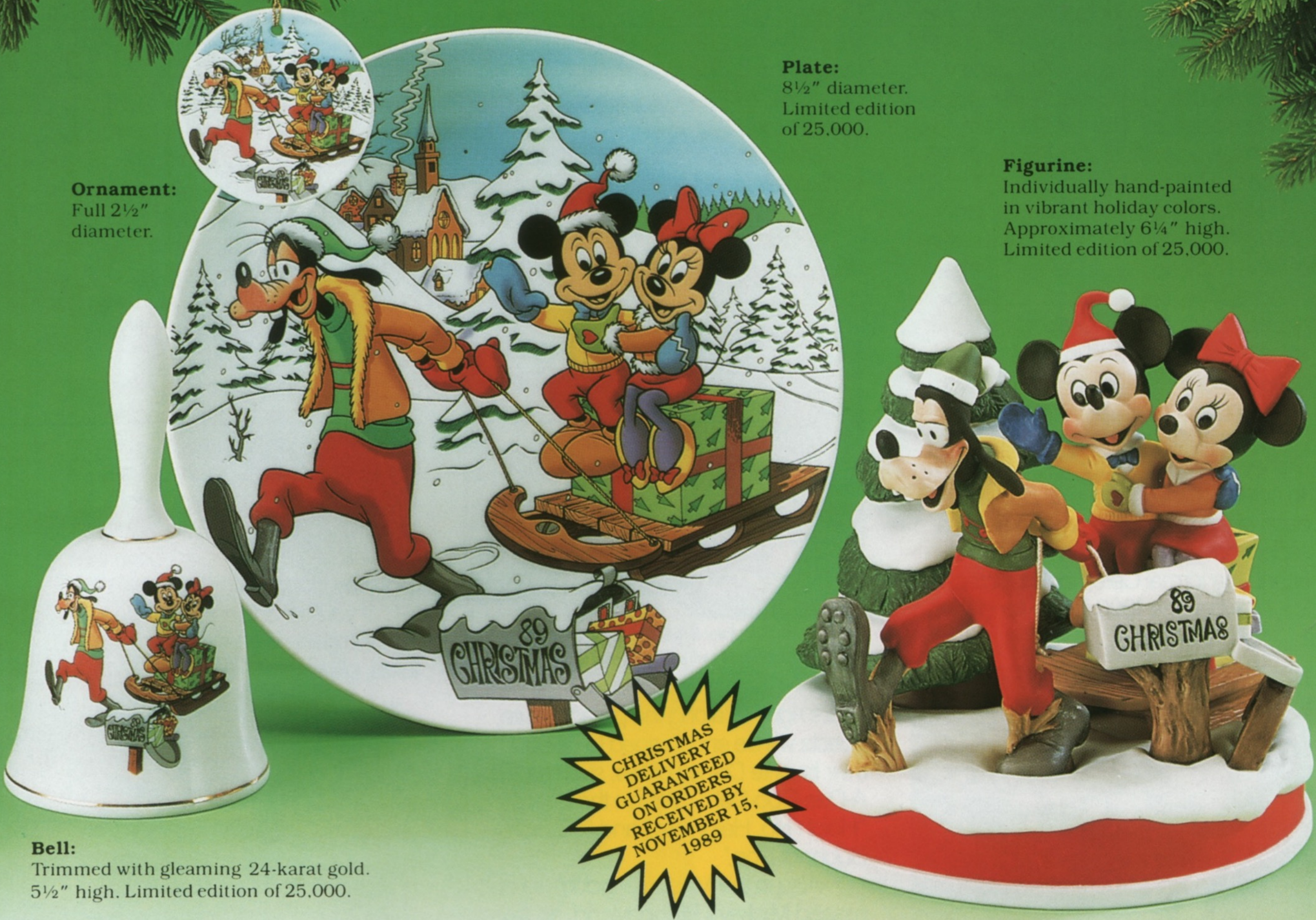
And don't forget movies, movies, movies at the **AMC Theatre**—10 theatres, seating from 200 to 500 each.

Pleasure Island is open to all for shopping and dining. In the evening, a single admission charge covers entry to any or all the clubs.

As Merriweather Adam Pleasure used to say, "It's fun for all, and all for fun!"

"The Sleigh Ride"

The Christmas 1989 Limited Editions from The Disney Character Collection



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Bell: Trimmed with gleaming 24-karat gold. 5½" high. Limited edition of 25,000.

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Disneyland

Disneyland Park in California is getting ready for another landmark birthday—number 35. Although the kick-off doesn't take place until January, 1990, creative minds are already at work devising a blowout celebration to last the entire year. Watch the next issue of ***DISNEY NEWS*** for the big happenings in '90.

Right along with the **Disneyland 35th Birthday** is the Silver Anniversary of what has become a Disney Theme Park tradition, the **Ambassador Program.** The first Ambassador was selected at Disneyland in 1964 for a one-year term, 1965-1966. Since then, 25 young women have represented Disneyland, 18 have spoken up for Walt Disney World, and 5 for Tokyo Disneyland. To celebrate the Program's 25 years, each of the former Disneyland Ambassadors have accepted an invitation to attend the formal Ceremonies October 25-27, when the 1990 Disneyland Ambassador, will be announced. Julie (Reihm) Cassaletto, the first Ambassador, will be arriving from her home in Washington D.C., with others coming from points all over the country. Traveling the farthest to attend this once-in-a-lifetime reunion is Shari (Bescos) Koch, who now resides in St. Croix in the Virgin Islands.

Julie (Reihm) Cassaletto, the first Disney Ambassador, will help celebrate 25 years of the Ambassador Program.

Walt Disney World

Of course, the big news at Walt Disney World in Florida is the debut of **Wonders of Life,** hosted by Metropolitan Life Insurance, which is why it was our cover story. But other things are happening, too.

In the Magic Kingdom, we've got a terrific new parade in the works for a Fall premiere. In fact, this promises to be one of the most fun parades we've ever produced. It's a **"sing-along parade!"** That's right, all along the parade route, guests will be encouraged to belt out their favorite Disney ditties, such as "Zip-A-Dee-Doo-Dah," "Winnie the Pooh," "Heigh-Ho, Heigh-Ho," and "Bibbidi-Bobbedi-Boo."

Mickey's Birthdayland is about to be transformed into Mickeyland, complete with a brand new show.

Also in the Magic Kingdom, if you missed Mickey's Birthdayland, no need to fret. It's going to stay awhile, but with a new name—**Mickeyland**—and a brand new show. This time Mickey helps salute some of his friends who have recently become quite well known on the TV cartoon circuit. Appearing with the Mouseter of Ceremonies will be Scrooge McDuck ("DuckTales"), Winnie the Pooh, Zummi Gummi ("Gummi Bears") and Chip 'n' Dale ("Rescue Rangers").

Disney on Ice

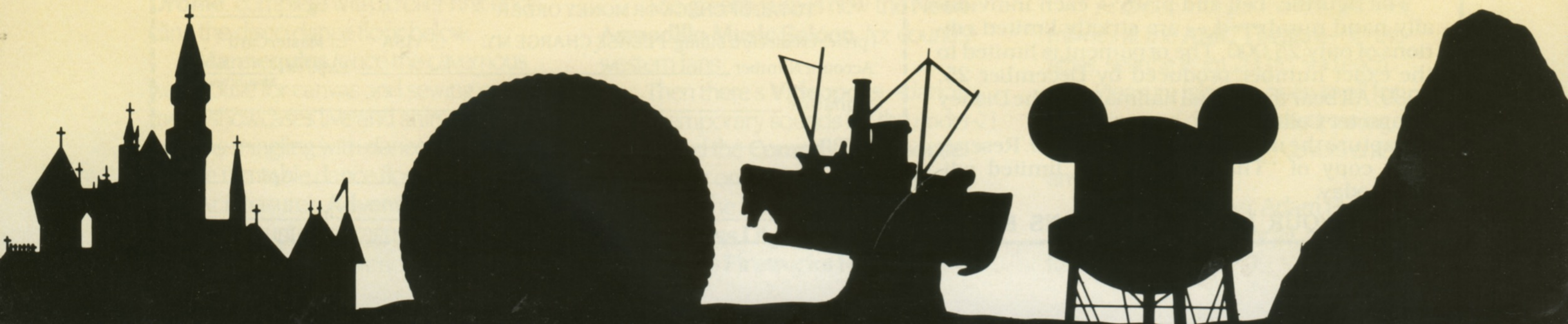
It's not actually a theme park, but we wanted to tell you about an exciting new show you won't want to miss. **Walt Disney's World on Ice** is now starring—for the first time—**Peter Pan!**

Producer Kenneth Feld proudly brings to life the Disney version of James Barrie's tale of the boy who never grew up. This action-packed story of Peter Pan includes wild Indians on the war path, plotting pirates, and a hungry crocodile whose tick-tocking stomach alerts the fiendish Captain Hook of his untimely approach.

Never-ending special effects add to the enchantment of this spectacular ice-story. Tinker Bell creates mayhem in the nursery as she magically causes the rocking horse to rock, lights to flicker and props to shake. And Peter and the Darling children literally soar above the ice as wispy clouds form below.

If you'd like to find out when Peter and the gang will be skating into your town, please call 1-800-424-3709.

All the splendor and magic of previous Disney's World on Ice productions will be found in its newest show starring Peter Pan.



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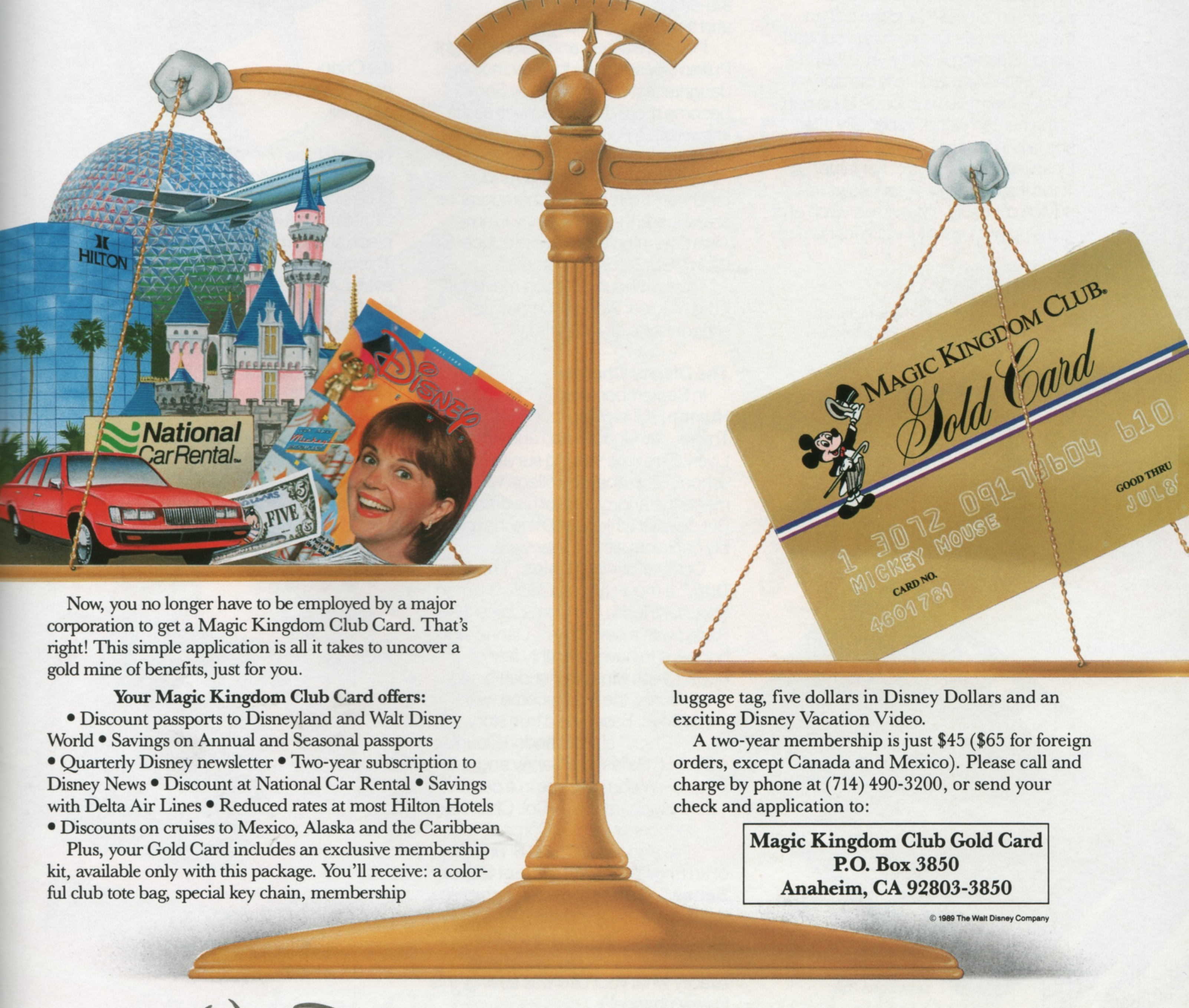
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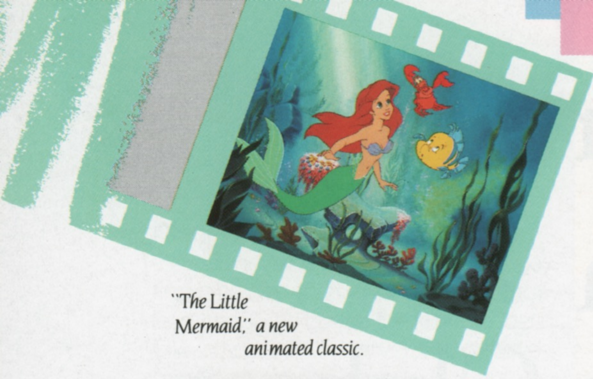


"The Little Mermaid," a new animated classic.

Let's Go to the Movies!

Get ready for a cornucopia of theatre-going delights this Thanksgiving when Walt Disney Pictures releases its 28th full-length animated feature, **"The Little Mermaid."** Freely adapted from the Hans Christian Andersen fairy tale (and the first animated fairy tale Disney has produced since "Sleeping Beauty" in 1958), "The Little Mermaid" tells the story of Ariel, a mermaid who longs to be part of the human world, especially after she falls in love with a human prince. Despite the warnings of her father, Triton the Sea King, Ariel follows the advice of Ursula, the evil sea witch and gives up her beautiful voice for human form—only to find that in so doing, she no longer possesses the one trait that won her the prince's love.

Alan Thicke and Jay Underwood—father and android reunited.

Keisha Knight Pulliam is a precocious Polly.

It's a wrap for Touchstone Pictures' **"Dick Tracy"** now in postproduction. Look for this comic-strip-come-to-life, starring Warren Beatty (who also produced and directed) and Madonna, in your local theatres next summer.

Disney Television

Remember "Pollyanna"—that plucky young orphan sent to live with her wealthy but stern aunt in a small Alabama town?

Well, she's back! But now the time is 1955, it's a musical, and her name is **"Polly!"**

Phylicia Rashad and Keisha Knight Pulliam, best known for their mother-daughter act on "The Cosby Show," become more distant relatives as the irrepressible Polly (Knight Pulliam) and domineering Aunt Polly (Rashad).

Debbie Allen, of "Fame" and other fame, directs and choreographs an exuberant screenplay by Emmy Award-winning executive producer Bill Blinn ("Our House," "Fame").

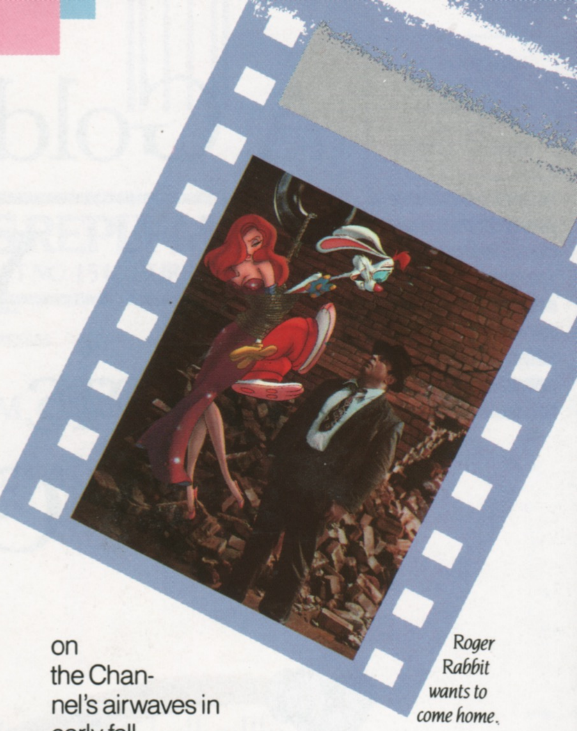
This two-hour television movie for "The Magical World of Disney" is scheduled to air later this fall.

The Disney Channel

In September, look for **"Not Quite Human, II,"** starring, once again, Alan Thicke, Jay Underwood and Robyn Lively. This time, having survived high school, Chip goes to college where he meets the android girl of his dreams. But disaster strikes when he inexplicably contracts a computer virus.

October brings **"Chips, The War Dog,"** a movie about a misfit German Shepherd in the K-9 Corps, circa 1942. Paired with a new recruit, Danny, who happens to have a deathly fear of dogs, Chips wins his friendship and, eventually, the two become war heroes. Based on a true story, "Chips" stars Brandon Douglas ("Dallas") as Danny and William Devane in a cameo appearance as Col. Charnley, founder of the K-9 Corps.

Fall also brings the U.S. premiere of an English series, **"Animal Super Sense."** Through computer graphics, this series shows you animal sensory perceptions—from the animal's point of view. If you ever wanted to know exactly what your bird was seeing, this is your chance!



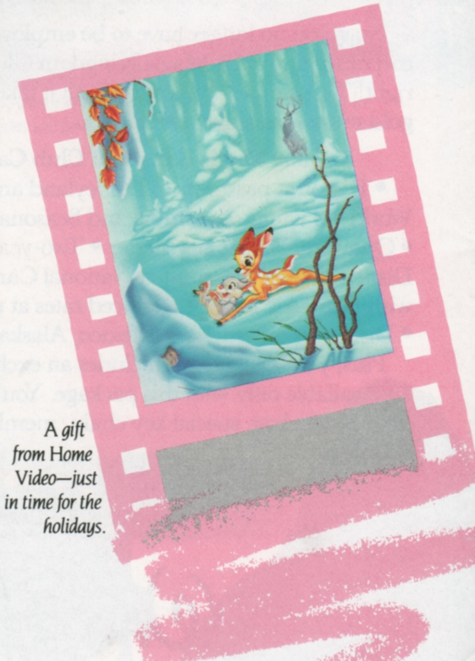
Roger Rabbit wants to come home.

And, **"Cinderella"** will be dancing on the Channel's airwaves in early fall.

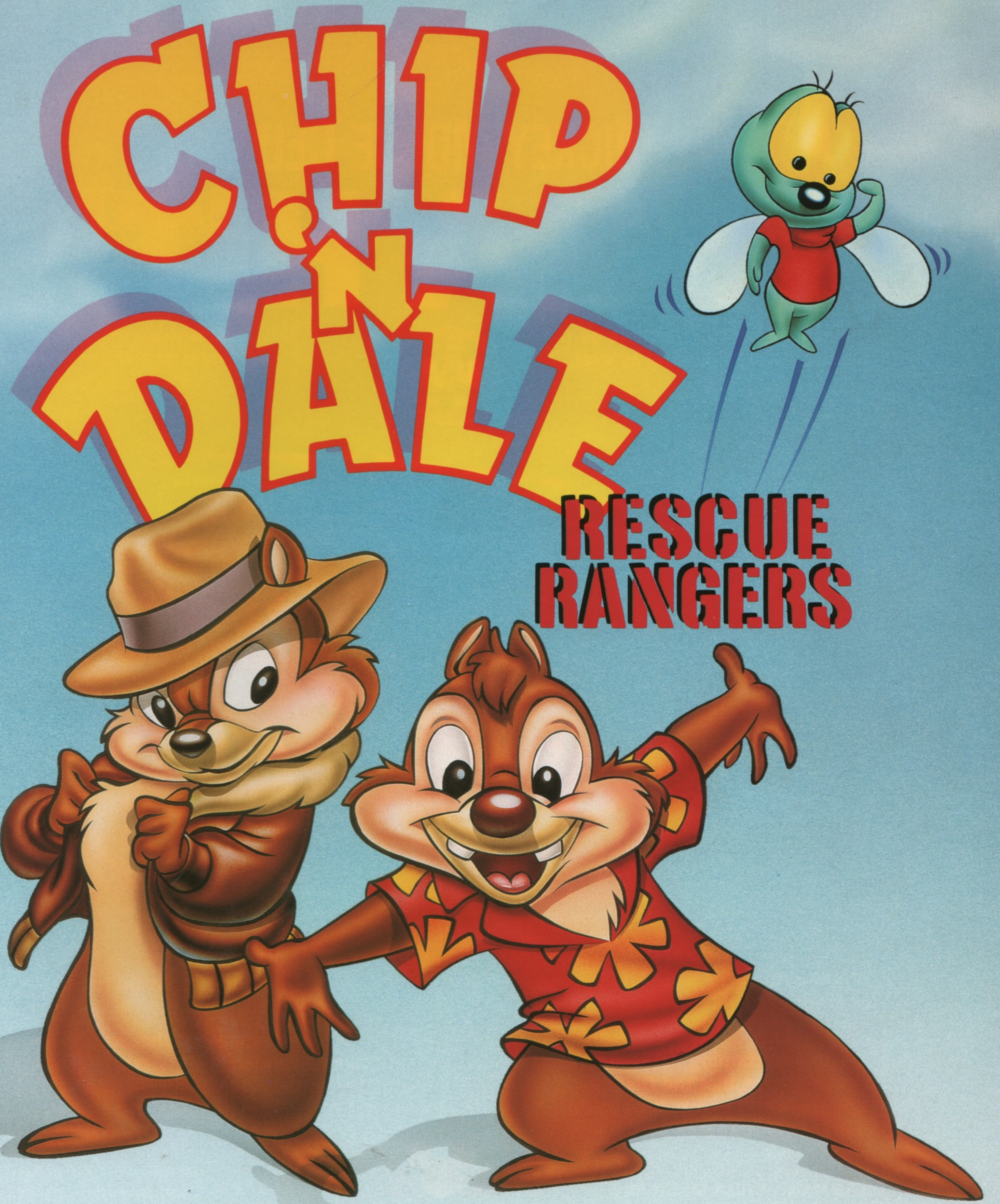
Home Video

Walt Disney Home Video is pleased to be able to offer an extra special Christmas gift—Walt Disney's masterpiece animated feature, **"Bambi."** This classic among classics will be available on a limited release for the fall '89 and holiday season at $26.99 *plus* a $3.00 refund. "Bambi" will be available from September 28, and the refund offer runs through November 30.

Touchstone Home Video also has an exciting holiday gift—**"Who Framed Roger Rabbit."** This classic animation/live action adventure will be available beginning October 12, through the holiday season at just $22.99.



A gift from Home Video—just in time for the holidays.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—Chicago Tribune

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—NY Newsday

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